Chinese Snuff Bottles

From the Collection of
the Rt. Hon. The Marquess of Exeter, K.C.M.G.

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The Rt. Hon. The Marquess of Exeter, K.C.M.G.

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the Rt. Hon. The Marquess of Exeter, K.C.M.G.

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Burghley House was built in three stages by William Cecil, the 1st Lord Burghley, KG (1510–1598), Lord High Treasurer to Queen Elizabeth I, firstly on the remains of a monastery at the East end, then extended further in 1574 and again in 1584, completing it as it is today.

Chinese Snuff Bottles in the Collection of The Rt. Hon. The Marquess of Exeter, K.C.M.G.

Burghley House, set in old English splendour outside Stamford in Lincolnshire, lists among its art treasures one of the best study collections of Chinese snuff bottles in the West. Set in a single cabinet in the great hall of the house, this collection is the present Lord Exeter's personal contribution to the permanent exhibits at Burghley House.

The collection is recognised as one of the most interesting not only for the rarity and quality of many of the bottles, but also for its importance in the field of research. What it lacks in comprehensiveness, it more than makes up for with its history and its great strength in certain specialised areas. The greater part of the collection was formed by the late Doctor Charles Martin, and very few additions have been made since Lord Exeter bought the collection as a whole in the late 1940s.

Doctor Martin was a medical practitioner who worked in China for about forty years, and then retired to the seclusion of rural Wales where he shared a house with a missionary friend until his death at the age of 84. When Doctor Martin decided to sell the collection which he had built up mainly during his stay in China, he received very little encouragement from the London dealers in this field and so he contacted his friend, Lord Exeter, who took this opportunity to add to the collection of art treasures at Burghley House. Doctor Martin retained only one bottle, 0.16, for its sentimental attachment: it had been a gift from the Mother Superior of a convent in central China many years earlier. It joined the others in the collection after the doctor's death.

Unfortunately very little is known about Doctor Martin's life in China, but we can assume that whilst there, he travelled throughout the country and did most of his collecting. We can also assume, from what we know of his later years, that the major part of the collection was formed before the late 1930s. It is because of this that the collection is so important, since it provides definite guide lines as to the dating and provenance of certain types of snuff bottle.

Doctor Martin was obviously a collector with strong personal preferences and with a particular love of ivory bottles. This is seen in the wide range of ivory bottles which includes a superb series of imperial bottles and even a few Japanese examples unlikely to have been bought in China. The disproportionately large number of enamel bottles in the collection also reflects an interest in a rare group which must have been pursued with considerable zeal.

BRIEF HISTORY OF SNUFF AND THE SNUFF BOTTLE IN CHINA

Snuff is made from a powdered preparation of tobacco, and has been used in China since the second half of the seventeenth century. The tobacco from which it is made first came to China from the New World, via Europe and the merchant ships of the Spanish and Portuguese, at some time during the late sixteenth or early seventeenth century. It was, before long, smoked in long pipes with tiny bowls by a large proportion of the population.

Snuffing appears to have been initially a Manchu habit. This is not perhaps as improbable as it might at first sound, since the Manchus were among the first to learn of tobacco, via Japan and Korea. When the Manchu warriors swept over China, establishing their own dynasty, the Ch'ing, in 1644, they brought with them the habit of snuffing and the snuff bottle. The earliest known datable snuff bottles were made during the first few years of the new dynasty in China. These were crudely made and decorated bronze bottles, suitable for the warrior nobles of the new dynasty. They were as tough and as serviceable as the violent horsemen who carried them, and were all signed by the single maker *Ch'êng Jung-chang*. He must have remained in vogue for several years before the gradual effects of Chinese culture on the Manchu Tartars led their taste to rather more refined productions.

At first snuffing appears to have been confined to the new *élite* of the Tartar dynasty, and it remained centred around the court at Peking for over a century before becoming a nationwide habit. As successive Ch'ing emperors accepted the luxury and artistic heritage of the Chinese whom they had conquered, they took an interest in the arts, snuff and the bottles in which it was contained. With the beginning of the eighteenth century peace and prosperity came to the now vast Chinese empire, and imperial interest and patronage was directed

away from arms, conquest and consolidation towards the arts. The result was a new golden age of Chinese art. With the particular combination of the Manchu and the Chinese came a special love for the applied and decorative arts: an ideal climate for the development of the snuff bottle, at once small, intricate, manageable and collectable and which could be excused its most flamboyant excesses by its practical usage and its medicinal associations. Snuff was considered to be a panacea for many ills, and an aid to clear thinking.

The snuff-taking habit spread south during the latter part of the eighteenth century. After one hundred years of imperial patronage of snuff taking and the making of bottles, one powerful emperor and his prime minister brought the attention of the nation to their habit and their hobby. The imperial workshops set up at Peking by the K'ang-hsi emperor from the 1680s onwards, had been making fine snuff bottles for imperial use from that time, and this was part of the heritage of the Ch'ien-lung emperor, his grandson. This long-reigning emperor must have taken snuff and have been keenly interested in snuff bottles, although there is no concrete evidence to support this. The magnificent productions of his imperial workshops testify to his interest and tell their own story. Towards the end of his reign he appointed a prime minister who was unquestionably responsible in part for the enormous interest in snuff taking at this time. This man, the corrupt and infamous *Ho-shên*, was all powerful under his emperor for the last two or three decades of the century. He combined an interest in snuffing with inordinate greed and avaricious acquisition of possessions at a time when corruption was beginning to infiltrate a previously sound dynastic house. Snuff bottles, so costly and fashionable must have served many a conspirator's end during this period. With the finest gifts in diplomacy resting at the most powerful doors, the prime minister and his emperor would not have been short of opportunities to collect. At his death in 1799 *Ho-shên* had two thousand three hundred and ninety bottles: an indisputedly excessive collection. By this time, snuff taking had spread freely around the court at Peking and was certainly no longer purely an imperial habit.

It was during this period of intense activity in the field that the rest of China began to take an interest both in snuffing and the collection of snuff bottles. From then until the turn of the last century represents the great height of the snuff-taking fad in China and it is this period

which is responsible for most of the bottles in our collection today.

After 1900 snuffing slowly gave way to cigarette smoking and other more modern habits, but by this time the collector had begun to take a serious interest in snuff bottles and the continuity of production was continued in broad terms to the present day.

Apart from the use of the snuff bottle for the 'squeeze' diplomacy of the period, its development was also greatly encouraged by the Chinese habit of 'showing one's best': a pride in possession or ability, always at the roots of human nature, which with the Chinese became concentrated in their snuff bottles. At a meeting of friends each would proffer his best snuff bottle and great prestige would accrue to the owner of the most unusual or the finest example. At the next meeting all would try to outdo the owner of the previously applauded bottle, and so the endless game would continue, resulting in large collections of bottles amongst the wealthy and a lavishing of technical and artistic skill on these tiny objects quite out of proportion to their use as containers.

The Collection

This collection has been catalogued according to materials, the letter prefixing the number standing for the group: O for the organic materials, C for ceramics, G for glass, E for the various enamelled bottles and M for the miscellaneous types which do not fit into the other categories. The stones are split into three: the jades with a J prefix, the quartz group with Q and the rest simply with S for stone.

SNUFF BOTTLES OF ORGANIC ORIGIN

This group is one of the strongest and most comprehensive in Lord Exeter's collection. The wide range of ivory bottles includes a very high proportion of the known bottles from the imperial ivory and lacquer school of the late eighteenth century. This school comprises a well-defined group of bottles carved from elephant ivory or lacquer; two materials sufficiently similar in their carving technique to have been worked in the same studios. Although there is no direct proof, we can safely assume that these bottles were made in the imperial workshops in Peking. There can be little doubt that they are genuine as marked, and that they are as fine as anything of their type, and their many imperial marks suggest direct manufacture for the court within the palace workshops. Whether the lacquer and ivory bottles were actually made by the same people, or whether the one atelier in Peking merely copied the other cannot yet be verified, but there is certainly a close connection. When Ching-tê-chên started producing porcelain bottles for imperial use, among them were copies of just these ivory bottles, and this also suggests the imperial workshops as their provenance.

0.1 to 0.9 represent ivory bottles from this school, all of which with the single exception of 0.5, bear the mark of the Ch'ien-lung emperor. 0.5 is dated to the following reign of the Chia-ch'ing emperor. One or two of the bottles in this group are not quite as fine as others, and are of the more usual style of ivory carving, and these have been dated more tentatively. However, they still owe their origin to this important imperial school. All these bottles have a minutely drawn four character

mark, often using the natural markings in the ivory, a central nerve in the tusk, or a tiny pattern of cracks. From these marks we know that the school continued into the Chia-ch'ing period. We do not know how much before this they began, but after the close of the eighteenth century the corruption that had set in during the third part of the Ch'ien-lung emperor's reign began to take its toll on the country and its arts and crafts. From this time the works of the imperial ateliers, if they were being continued at all, became indistinguishable from lesser works. It is probable that the workshops merely closed up one after the other due to a lack of impetus.

Apart from the superb quality, characteristics of this group are the small marks, the shaped stoppers, which when original are often made as gourds, the formalised wave grounds upon which the design is set and the distinctive stock of ivory used. This crackles finely and acquires an attractive and lively patina. 0.4 is the exact counterpart from which the porcelain mould of the same subject is taken (see *Chinese Snuff Bottles: Number 5*, edited by Hugh M Moss, p. 47, Figure 7), and 0.7 shows how a porcelain copy of an originally lacquered ivory bottle would have given way to the series of enamelled moulded porcelain bottles which are so well known. 0.27 represents the rarer lacquer works of this school and its close similarity to 0.4 is obvious.

Ivory snuff bottles and those in other organic materials were naturally affected by the historical and geographical details of the snuff-taking fad. Although it is feasible for ivory bottles to have been made in Peking during the eighteenth century, those from the other two main centres of this craft, Shanghai and Canton, would not have been made until the very end of the century. This is the obvious and simple reason for most ivory bottles appearing to be nineteenth century. The majority of ivory bottles, and particularly the heavily carved and detailed bottles so familiar to collectors, were mostly the productions of the latter two centres, and as such were an art of the nineteenth century. 0.16, with its superb detail is an example of this. Based, as it must have been originally, on the inspiration of the Peking imperial school, it has the shortcoming of most of these later bottles: instead of a snuff bottle which has been decorated it has become pure decoration which can be used as a snuff bottle.

At some time during the nineteenth century, Japan began to make fine snuff bottles. Little work has been done on this group and we are still

uncertain as to the earliest date of such bottles or their intended use. They may have been for export to China, or for use in Japan, or even purely for collectors. The most likely answer is that they were a combination of all three. Certainly one group, the brightly lacquered ivory figures with removable heads, were largely made for a collector's market, probably later in the nineteenth century or in the present century. There is a series of these in the collection, of which 0.17, 0.18 and 0.20 are examples. In China such ivory snuff bottles were not common, whereas in Japan they formed a fairly common group.

Some confusion also arises through the apparent exposure of the Japanese craftsmen to the works of the Chinese imperial school. Late in the nineteenth century bottles of carved ivory, lacquer and painted ivory began to appear which were obviously greatly influenced by the imperial school. 0.24 is such an example. It is made in the series of sections that was a typical ivory snuff bottle manufacturing technique in Japan and is also typically Japanese with its lacquer reserve decoration. However, the inspiration is quite clear, although strongly Japanese in essence; the shaped stopper, the borders of thunder pattern and lappets, the subject matter, the wave ground and the small four character mark are the component parts of an imperial school bottle of the late eighteenth century. After copying bottles of the imperial type, the Japanese gradually progressed to purely Japanese style, using the same lacquer reserve technique. 0.25 is an early example and possibly the natural progression from 0.24. It is still Chinese in parts, but more Japanese in shape and style. It also bears the horizontal four character mark of the Ch'ien-lung emperor in chuan script, so typical of most of these later Japanese works.

There is a good series of carved lacquer bottles in the collection and an interesting range in other organic materials, including a small number of *lacque burgauté* bottles. These are represented by 0.45 to 0.48. The first is one of a known group of bold but crude productions which would normally be associated with Korea. The other three are all of extremely fine quality and made in Japan where some of the finest work in this medium was done. All appear to have been well used and might well have originally been sent to China for use.

CERAMICS

Under the general heading of ceramics would normally be grouped the

various types of pottery, stoneware and porcelain made by the Chinese. In this collection, however, we are mainly concerned with porcelain.

It is only in the last two years with our better understanding of the history of snuff taking which was concentrated in the north of China until the late eighteenth century, that the history of porcelain snuff bottles can be seen in perspective. It had long puzzled me that although many genuine porcelain bottles exist dating from the late eighteenth century, practically all snuff bottles bearing earlier dates were apparently not made during the period of their mark. Now we understand the history it is obvious that the answer to this is in the geographical position of the porcelain kilns at Ching-tê-chên, far to the south of Peking, the centre of the snuff-taking fad. During the earlier northern period of snuff-taking, arts and crafts from the south would have been very much the exception rather than the rule for the bottle collector. Certainly the emperor would have had access to the finest from all parts of the country, and he did have porcelain sent for his use from Ching-tê-chên. However, in the case of snuff bottles, a study of known examples shows clearly that such cases were very much the exception. The K'ang-hsi emperor started setting up, inside the palace grounds, a series of ateliers for the manufacture of works of art, and this community close to the patronage which inspired it was added to by his two successors. It would have been from these studios that many of the imperial snuff bottles of the time came and, from studies into other fields, we know that they could not actually make porcelain there. We also know that some of the finest imperial porcelain of the eighteenth century was decorated in Peking, within the palace, the actual porcelain having been sent 'in the white' from Ching-tê-chên. Since so many local arts were being practised, it was probably decided that it would be impractical to supervise the manufacture at Ching-tê-chên of something as small as a snuff bottle to the standards required by the Peking nobility. Sending snuff bottles 'in the white' for decoration in Peking was probably considered equally unnecessary with all the alternatives available to the emperor and his court.

In my opinion all the porcelain bottles in this collection date from the latter part of the eighteenth century. When snuff taking and the consequent manufacture of bottles spread to the south it was only

natural that, knowing of their existence in the north for over one hundred years, the makers of porcelain would have succumbed to the temptation of back-dating many of their productions. Thus the marks of the K'ang-hsi and Yung-chêng emperors on bottles in this collection, in common with nearly all such marks on snuff bottles made of porcelain, were put on many years after their deaths.

The marks of two Ming emperors on snuff bottles in this collection show perhaps the Chinese attitude to the use of earlier marks. Snuff bottles were not even dreamed of in either of the reigns suggested.

The mark of the Ch'ien-lung emperor on many snuff bottles in this and other collections must also be looked upon with some suspicion. Understanding that the reign of the Ch'ien-lung emperor was one of the great artistic periods of the Ch'ing dynasty, and that porcelain snuff bottles were only made for, at the most, one or two decades at the end of the reign, it is not surprising that later bottles should bear this mark.

One area in which this collection is particularly strong is that of moulded porcelain snuff bottles. There is a wide range of moulds and subjects, and several very rare colour combinations. This strength is made more interesting by the complementary series of imperial school ivory and lacquer bottles which these porcelain bottles set out, among other types, to copy. The height of production for such moulded bottles was from the 1780s until the early 1800s, and their inspiration stems from a combination of factors. By the end of the Ch'ien-lung period, towards the end of the eighteenth century, Ch'ing China had achieved both its height of power and its zenith of artistic production and was beginning to decline. Symptomatic of such decline in the artistic field is a desire to be constantly inventive and entertaining to cater for the advancing boredom of a corrupt officialdom deprived of conquest and consolidation. In such times good taste comes under severe pressure, and is gradually abandoned by the majority, resulting in a love of complexity and novelty which sets art in a new and retrograde direction.

This is exactly what happened at the end of the eighteenth century. Porcelain manufacturers, having exhausted the immediate possibilities of their craft, turned to imitating other materials for the amusement of an audience too long indulged. This resulted in porcelain copies of

ivory, lacquer, metal of various types, stone, and so forth, which led to the series of moulded porcelain bottles from this period. The finest of works in other materials, including those of the imperial ivory and lacquer school, were sent to Ching-tê-chên to be copied. Having copied them in their natural format, the porcelain makers, constantly in search of a new amusement for their patrons, then varied their imitations. Thus a copy of an ivory bottle might have been coloured dark blue, presumably to imitate lapis lazuli, and become an imitation of a carved lapis lazuli bottle which never existed in the first place.

Ching-tê-chên was the major centre of porcelain manufacture in China, but by no means the only one. Other towns produced ceramics of various types, and there are many of these that have not yet been identified. c.75 is an example of a distinctive group of ceramic bottles with colourful glazes, and which often bear the mark *ku yüeh hsüan* for no known reason other than the most likely one that at the time of their manufacture, the mark had no greater significance than a simple hallmark. Such bottles appear in several early collections, and their origin and period is unknown. c.80 is a distinctive ceramic, probably a stoneware, of a small group probably not made at Ching-tê-chên, and c.81 is one of the well known productions of the kilns of Yi-hsing.

GLASS

The glass bottles in Lord Exeter's collection form one of the larger groups, and one of the most fascinating. Most types are represented and there are many unusual study pieces which one would not expect to find in the normal run of collections, this includes a particularly interesting series of early plain glass bottles.

We know from the 1705 reference to glass bottles being made in the imperial workshops in Peking,[1] that this material was used, probably lavishly, in the manufacture of snuff bottles. The working of this material was centred in Peking from the 1680s and it was a material which lent itself admirably to the making of snuff bottles.

There is a considerable quantity of plain glass bottles of various types which are, because of their undecorated simplicity, very difficult to date

[1] See *Snuff Bottles of China*, Hugh M Moss, Bibelot Publishers.

accurately, but many must be early. One of these groups is represented by G.1. Many bottles exist of this form; they were apparently blown into a mould, and rely for their wide variety of colours on a layer blown between two other layers. Looking directly down on the mouth of the bottle this technique is immediately apparent, since the thin line of different colours is clearly seen. Such bottles do exist of plain opaque colours, but most can be seen to have distinct layers. There are also other shapes but again the shape of G.1 is the best known. It is not known exactly when such bottles were first made or when they stopped making them, but I believe that they might well prove to be quite early in the history of the snuff bottle. Other types which must have been made during the eighteenth century are in the collection, amongst which is the well known series in imitation of the alchemical stone realgar. G.6 and G.7 are typical.[2]

Plain glass bottles were often made to imitate particular stones, and it is possible that most glass was intended to resemble some other material. It is often fairly easy to suggest the material which a glass bottle intends to imitate, and where it is evident I have made a suitable note. It is a danger, however, to consider that all glass must be imitative, since it is impossible to say whether the maker of a white glass snuff bottle was inspired by nephrite or merely considered white glass a nice material.

An insight into the methods of the glassmaker is also to be had in the small series represented by G.20, G.22 and G.23. The first is of snow-flake glass, so called because of its minute inclusions of opaque white flecks, with an outer casing of ruby red. This bottle, despite being a perfectly acceptable plain glass bottle with no decoration, if carved would have become a cameo bottle, the outer red layer contrasting with its body of snowflake glass. The same is true of G.22 and G.23, although in these cases it can be seen how single layer multiple overlays were achieved. Again, in each case the bottle is polished and finished and was obviously not intended to be further carved, but had they

[2] Realgar (Arsenic disulphide, As_2S_2) is a soft stone of orange or red tones which was occasionally carved into ornaments. Its high arsenic content and tendency to powder and flake at its surface made it unsuitable for use by the snuff bottle maker. However, it was thought to be endowed with alchemical properties and consequently had great significance as a stone in the mind of the mystery-loving Chinese. It was much imitated in glass, where its swirling patterns of red and orange would have much pleased the Taoist philosophy of constant change.

been, the various areas of different colour would have formed the basis for a carved cameo design.

ENAMELLED SNUFF BOTTLES

If the collector was impressed with the sheer number of imperial ivory bottles in this collection then E.1 to E.9 and E.15 will also come as a surprise. Here in one collection we find nine examples of a very rare group.

During the eighteenth century the K'ang-hsi emperor set up workshops within the palace at Peking to produce enamelled glass, enamelled metal and to enamel porcelain sent from Ching-tê-chên 'in the white'. These enamelling workshops led to various schools of such work during the eighteenth century. When marked, the works of these ateliers bore the imperial reign mark in one of several forms. At some time during the eighteenth century, probably towards its close, a workshop began producing a distinctive type of enamelled glass, probably privately and possibly also in Peking, many of which bore the hall mark *ku yüeh hsüan* (*old moon pavilion*). A mark, as far as we know, used for the first time on these wares, and one probably intended as no more than a simple studio name. A later muddle regrettably mixed up the name *ku yüeh hsüan* with the earlier works of the imperial workshops, and complete confusion followed, which has not been sorted out to this day. E.1 to E.9 are among the more unusual works of the presumably private workshop which initiated the hall mark *ku yüeh hsüan*. These are opaque white glass carved in relief with a design, presumably by local glass carvers, which again suggests Peking as a suitable home for the workshop, and then enamelled in the so-called *famille-rose* palette. E.6 shows a little of the non-relief work of this workshop on its front and back panels. The school is distinctive and easily recognisable and probably continued well into the nineteenth century, although its exact dates are still somewhat conjectural. E.15, although in rather sorry condition, is an unusual example of the works of this school on clear glass.

One of the types previously mentioned as being conspicuous by its absence, is the group of enamel on glass or metal bottles made in the imperial workshops during the eighteenth century. Such works are, naturally enough, rare, but imperial enamel on metal bottles of the reign of the Ch'ien-lung emperor are no rarer than the equivalent

in ivory and we have already seen the strength of the collection in that direction. E.17 and E.18 both purport to be imperial and of the period, but neither is. They are the much later and poorer works of possibly Peking factories, and have none of the sheer quality and perfection of the genuine examples. E.19 to E.21 are from the southern workshops of Canton, and typical of their origin and period.

There is a good little series of *cloisonné* enamel bottles in the collection with a wide range of types.

VARIOUS STONES

In this category we have the quartz, the jades and the other various stones used by the Chinese to make snuff bottles. Here again the collection is not as strong as in other areas. The jades are a small representative group but considering the wide use of the two separate materials which form this group, they must be looked upon as one of the weaker areas of the collection. There is a good series of quartz bottles of many types and schools,[1] and an interesting group of tourmaline, turquoise, lapis lazuli, limestone and many other hardstones which make up this large and varied group.

S.1, the magnificent twin colour tourmaline bottle, is typical of bottles of this and other precious and semi-precious materials, in that it has been made from an earlier carving and converted for use as a snuff bottle. Towards the end of the nineteenth century, when the collecting of snuff bottles had begun to spread from the Chinese to other peoples, a collector's market was formed. To cater for this basically unknowledgeable demand, many bright and obvious bottles appeared on the market. Many of the coral, lapis lazuli, malachite and other brighter materials date from this period and afterwards. It was often easier to convert an earlier carving in such a material than to carve a bottle. There was less demand for a carved tourmaline peach with tendrils in relief, than for a similar snuff bottle, and with the cheap labour of the period it was no problem to turn the one into the other. This happened on a surprisingly large scale at the time, and continued until very recently, if not to this day. It is often impossible to tell whether such a conversion was for genuine use as a snuff bottle, or

[1] See *Chinese Snuff Bottles of the Silica or Quartz Group*, Hugh M Moss, Bibelot Publishers.

purely for a collector's market. Many appear to have been very carefully converted and to have been used as snuff bottles, and these presumably should be judged as such. Others with rudimentary conversion must be placed in another category.

MISCELLANEOUS TYPES

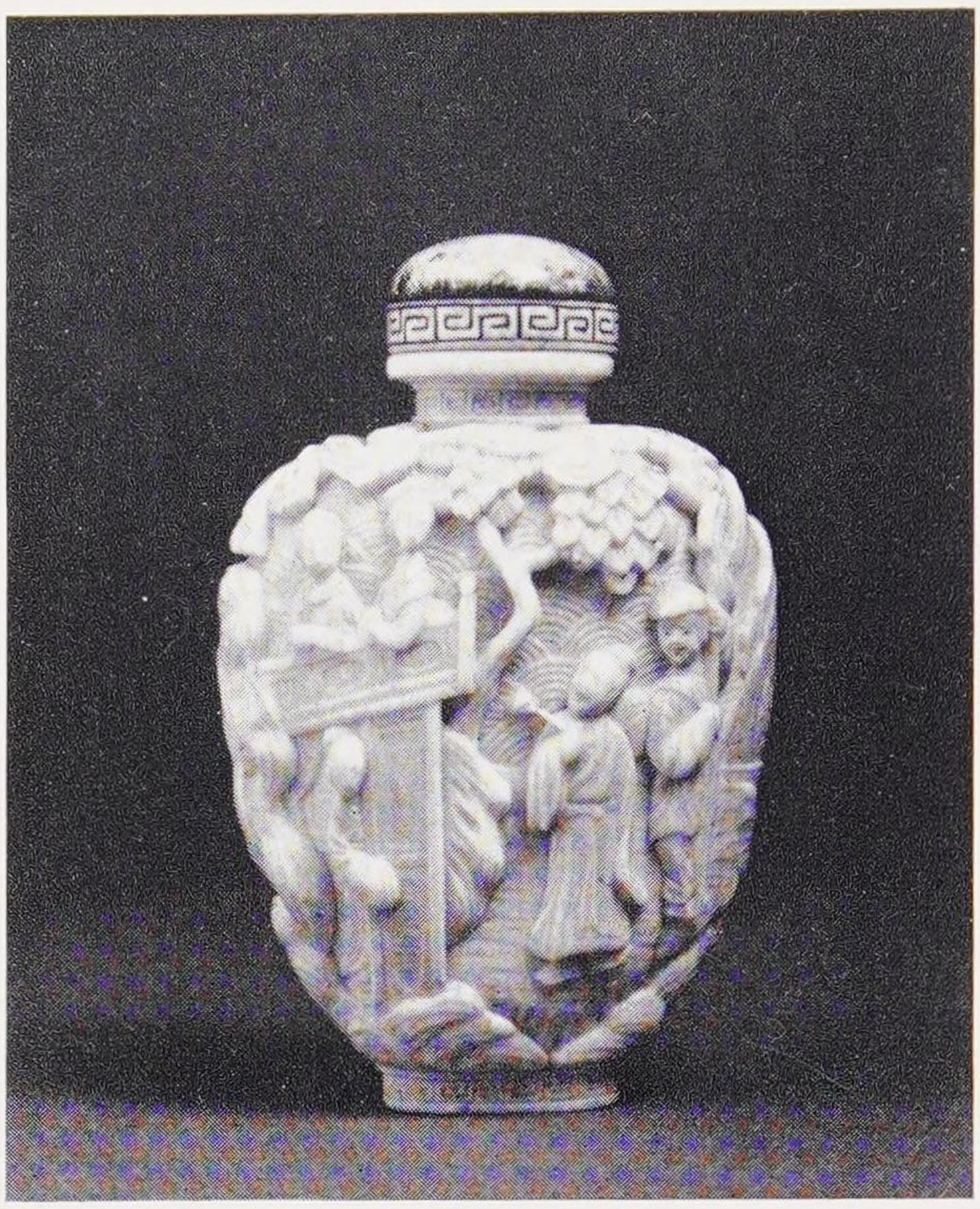
In this collection the miscellaneous types cover all the bottles which either do not fit easily into other broad categories, or are in insufficient numbers to warrant their own group. M.1 is a superb example of damascened iron, bearing what I consider to be the genuine reign mark of the Ch'ien-lung emperor. It is a rare and serviceable snuff bottle which still has its original stopper. M.2, the earliest bottle in the collection, dated to the year 1646, is one of the earliest known bottles from any collection, and has already been discussed on p.VIII.

M.5 is a very rare embellished ivory bottle, which as a result of its fragile nature, is somewhat incomplete and damaged, but nonetheless a fine work.

M.8 onwards represent a small selection of interior painted snuff bottles; another area in which this collection is not strong. There is, however, every reason for this. Dr. Martin was collecting at a time when a foreign collector would have believed that snuff bottles were nearly all imperial eighteenth century, if not earlier, and interior painted bottles were known to be recent works. By comparison to the false dating applied to other types, this would give to the painted bottles an unnaturally recent appearance, and any collector might be excused a lack of enthusiasm. It is only more recent studies that have shown the inside painted bottles to be earlier in their origins than was thought, and many of the other types much later.

H.M.M.

Organic



0.1

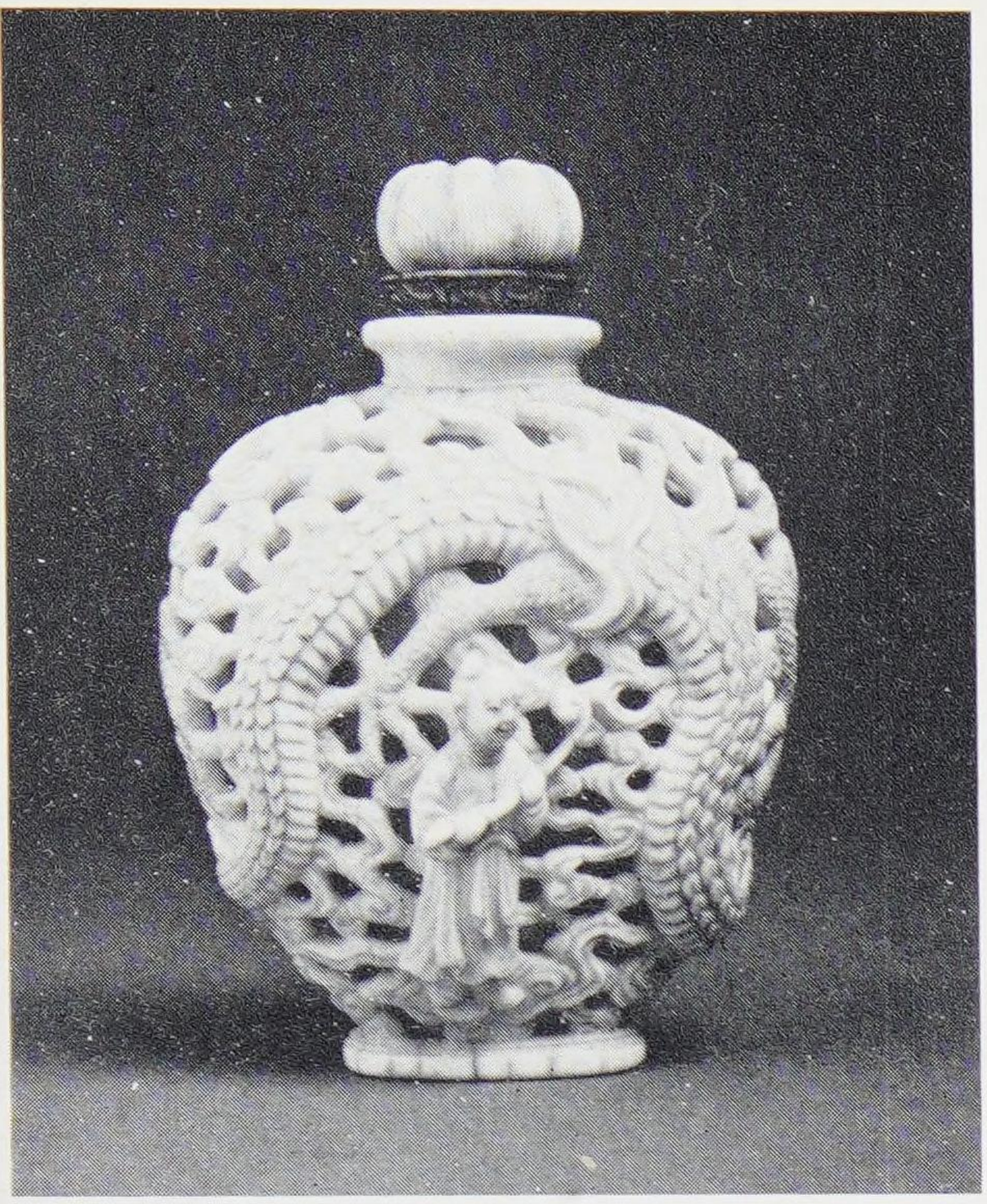
0.1
Ivory carved with a continuous legendary subject with figures in landscape against a formalised wave ground, the neck and foot with key fret borders, the base incised with the four character seal mark of the Ch'ien-lung emperor, the stopper matching and original. 1750–1795
Height 6·2 cm
Imperial school

0.2
Ivory carved with a continuous scene of two legendary figures and an imperial dragon against a pierced cloud ground, the base incised with the four character mark of the Ch'ien-lung emperor, the stopper matching and original. 1750–1795
Height 6·5 cm
Imperial school

0.3
Ivory carved with a continuous legendary subject of figures with an elephant and a ch'i-lin against a formalised wave and cloud ground, the base incised with the four character mark of the Ch'ien-lung emperor. 1750–1795
Height 7·5 cm
Imperial school

0.6
Ivory carved with a continuous scene of figures in riverscape against a formalised wave ground, the neck with lappets and key fret border, the base incised with the four character seal mark of the Ch'ien-lung emperor. 1750–1850
Height 6·5 cm
Imperial school

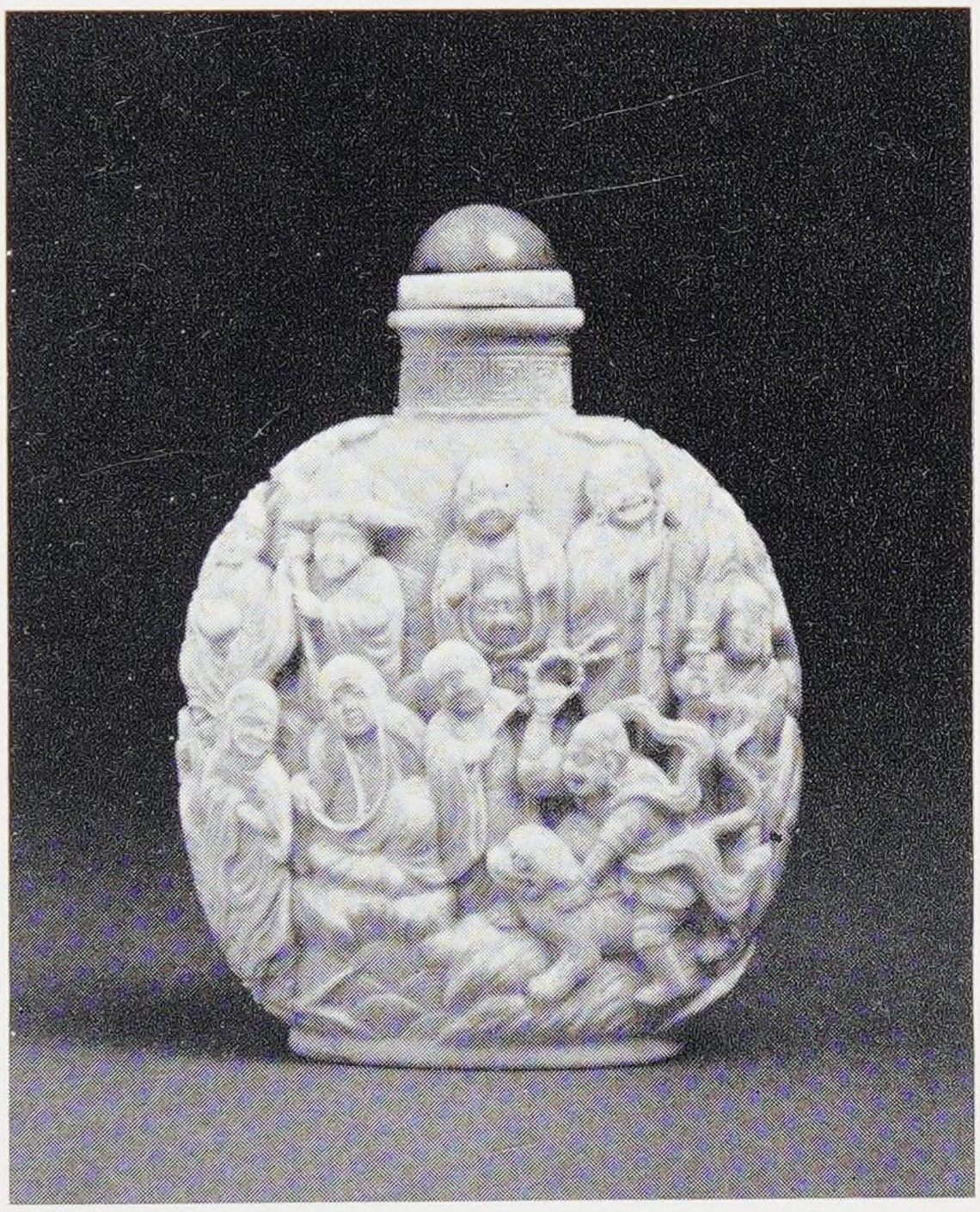
0.8
Ivory carved with a continuous scene of the eighteen lohan, their familiar animals and attributes against a formalised wave ground, the neck with key fret border, the base incised with the four character seal mark of the Ch'ien-lung emperor, the stopper matching and original. 1750–1850
Height 7·6 cm
Imperial school



0.2

0.3

0.6



0.8

0.5

0.10

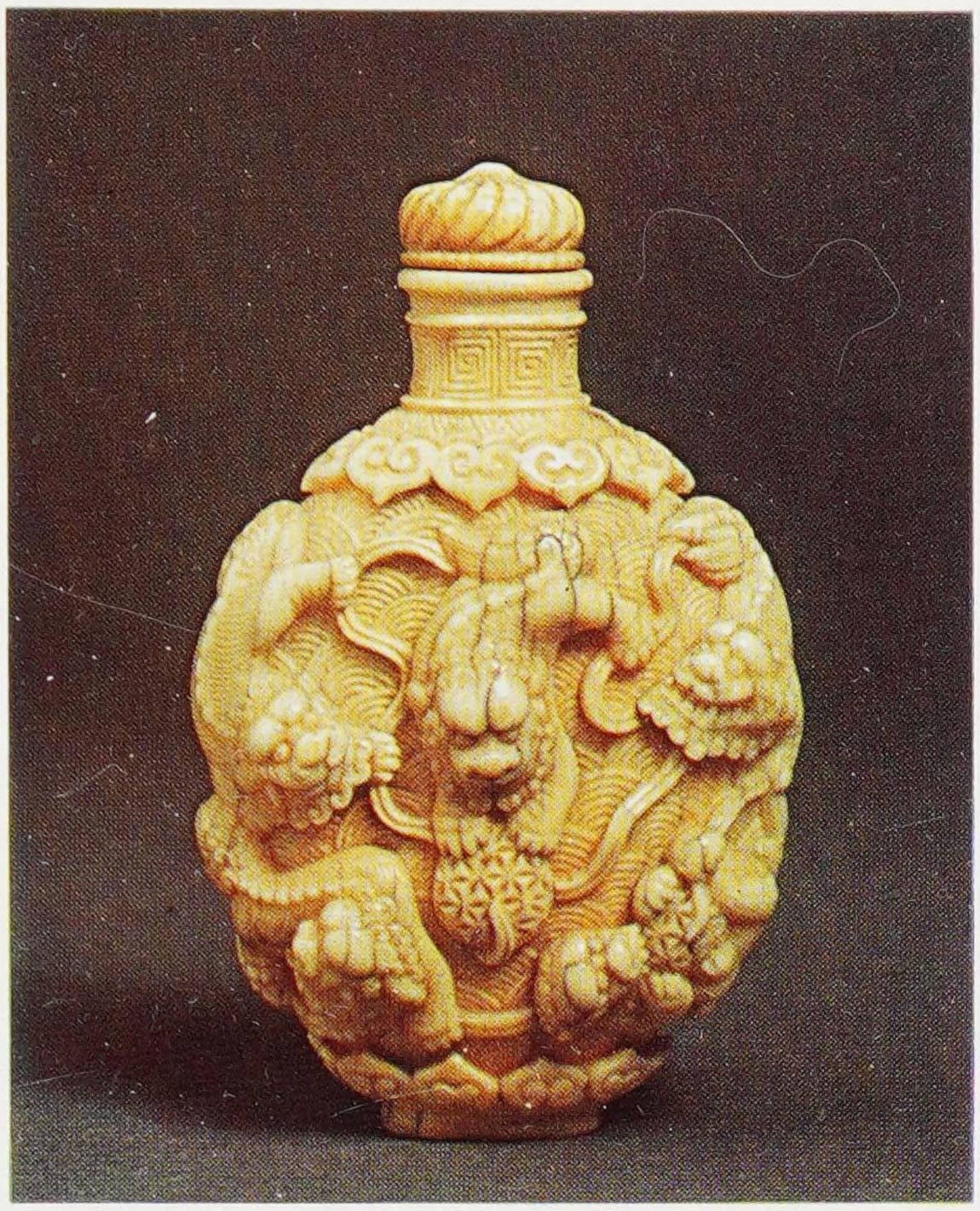
0.4
Ivory carved with a continuous design of nine buddhist lions playing with brocade balls against a formalised wave ground, the base incised with the four character seal mark of the Ch'ien-lung emperor, the stopper matching and original. 1750–1795
Height 6·8 cm
Imperial school

0.5
Ivory carved with a continuous design of four imperial dragons against a formalised wave and cloud ground, the foot and neck with lappet borders, the base incised with the four character seal mark of the Chia-ch'ing emperor. 1795–1820
Height 7·1 cm
Imperial school

0.7
Ivory carved and decorated with polychrome enamels with a continuous scene of the eighteen lohan, their familiar animals and attributes against a formalised wave ground, the base incised with the four character seal mark of the Ch'ien-lung emperor. 1750–1850
Height 6·1 cm
Imperial school

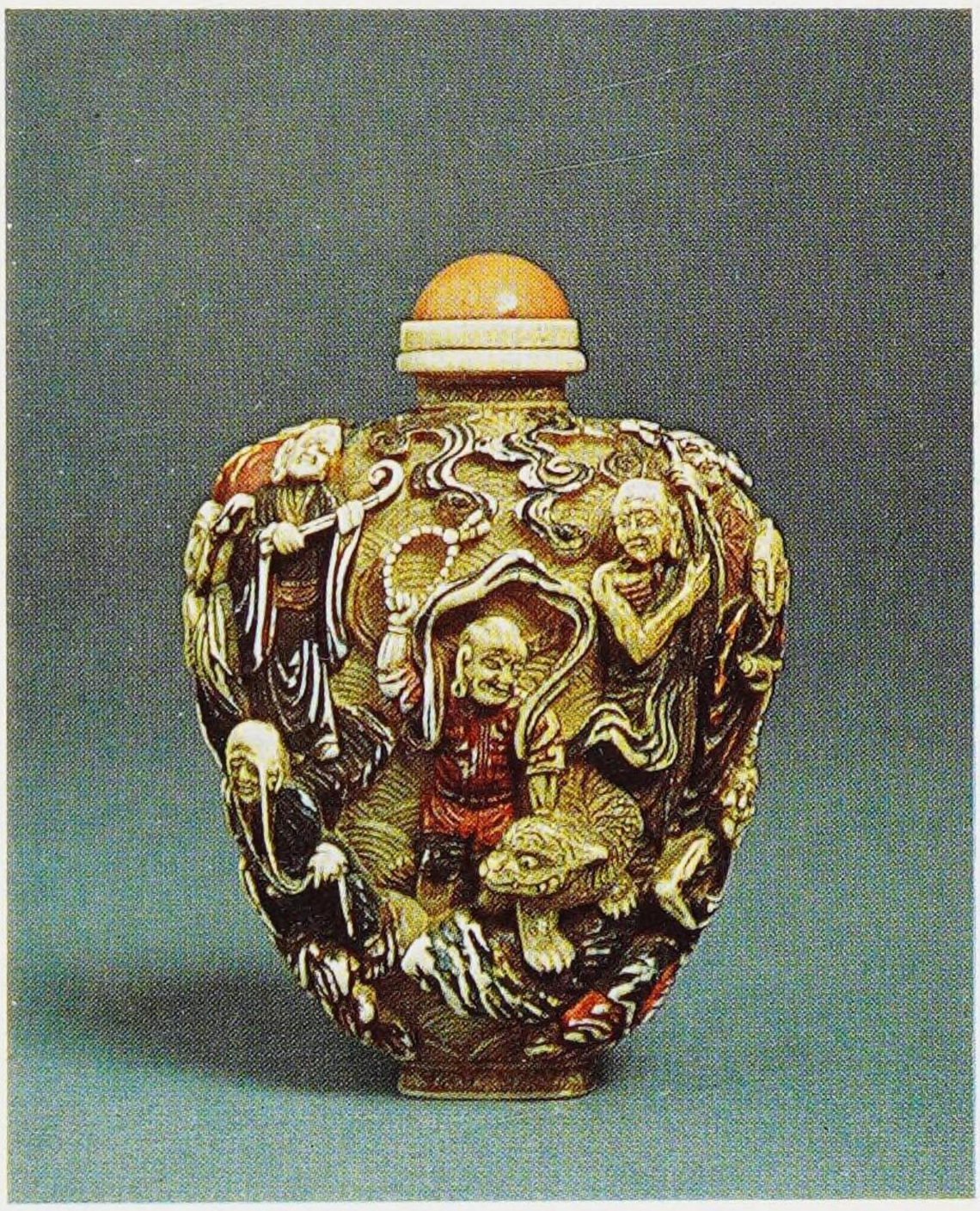
0.10
Ivory of pilgrim flask form carved both back and front with circular panels, one with pavilions in rocky landscape, the other with floral subject, the base set in separately and most of the hollowing done from the base. 1720–1820
Height 6·0 cm

0.4



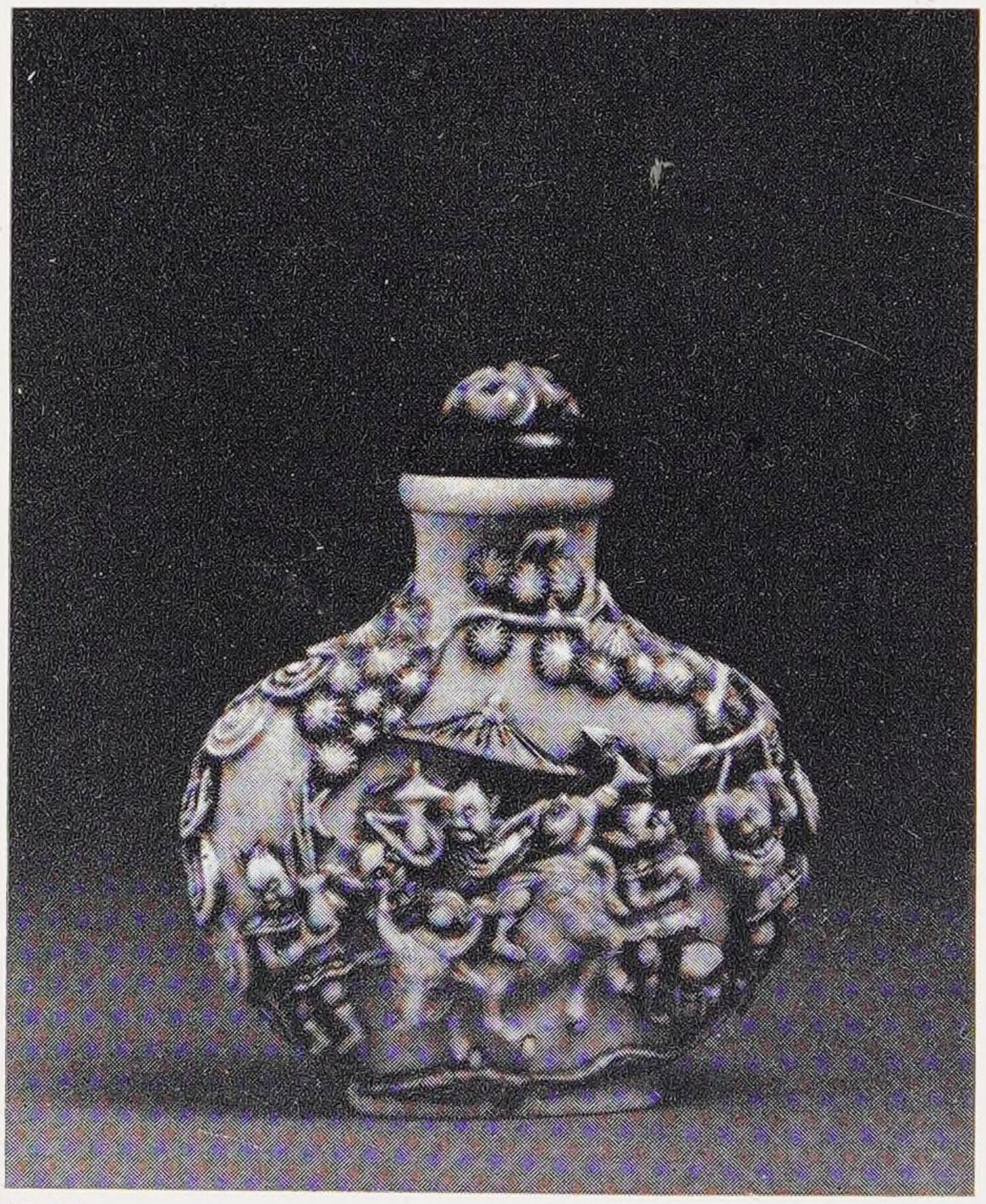
0.4

0.7



0.7

0.9



0.11

0.9
Ivory carved with a continuous scene of the eighteen lohan, their familiar animals and attributes against a formalised wave ground, the neck with key fret and lappet borders, the base incised with the four character mark of the Ch'ien-lung emperor, the stopper matching and original. 1750–1850
Height 6·2 cm
Imperial school

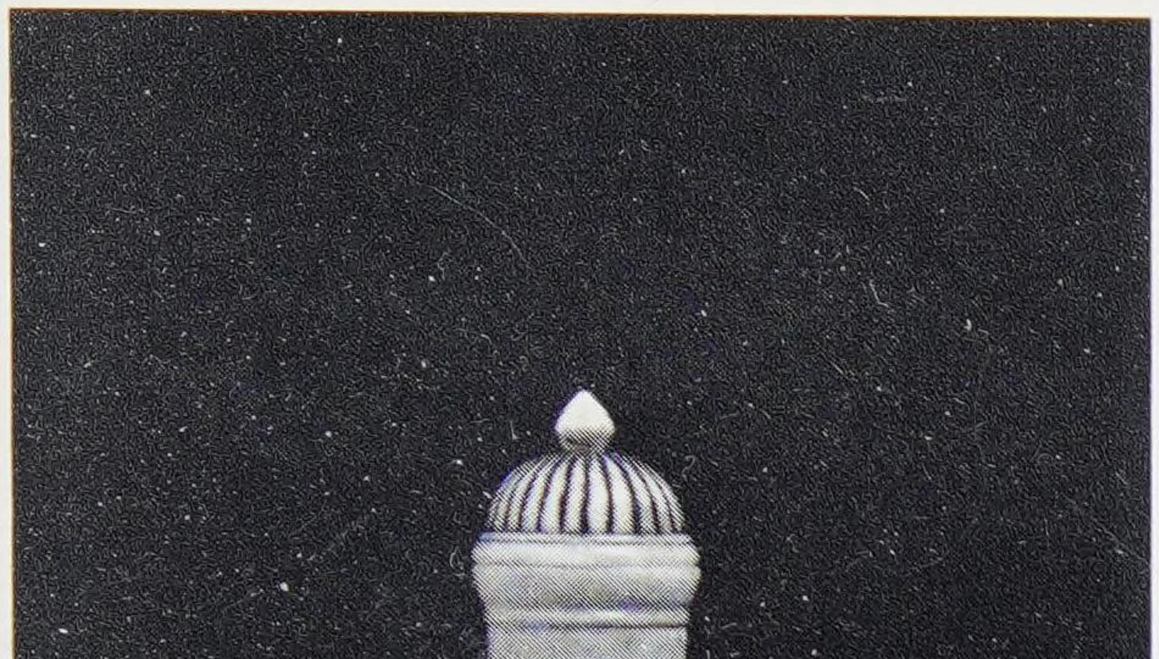
0.11
Ivory carved and decorated with polychrome enamels with a continuous legendary subject with deities and demons. 1780–1850
Height 7·6 cm

0.12
Ivory carved and decorated with polychrome enamels with a continuous scene of Chung K'uei, the demon queller, in procession with his sister in a wheeled chariot with four attendant demons, the stopper matching and original. 1780–1880
Height 5·3 cm

0.13
Ivory carved and decorated with polychrome enamels with a continuous scene of a lady seated in a balcony watching children playing in a garden, the stopper matching and original. 1800–1900
Height 8·1 cm

0.14
Ivory carved with a continuous scene of Pu-tai Ho-shang with numerous children at various pursuits, the neck with key fret border, the matching and original stopper carved with chih dragons. 1820–1900
Height 8·2 cm

0.17
Ivory carved in the form of a standing man holding an open book and decorated with polychrome enamels, the base set in separately and much of the hollowing done from the base. Japanese, Kyoto. 1880–1940
Height 9·5 cm



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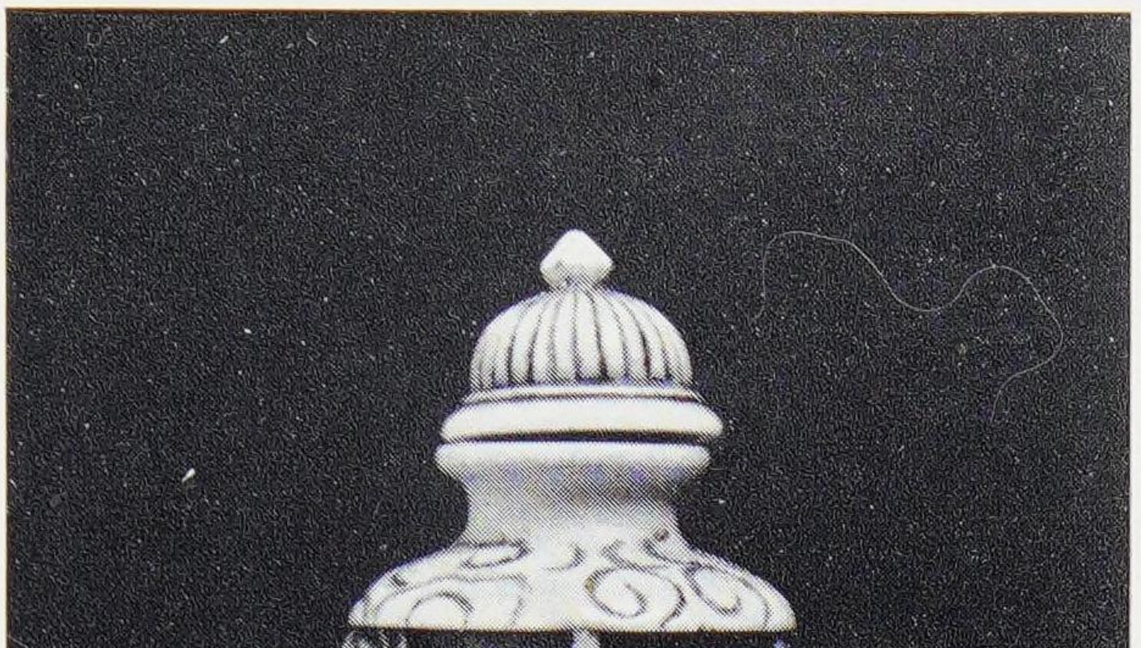
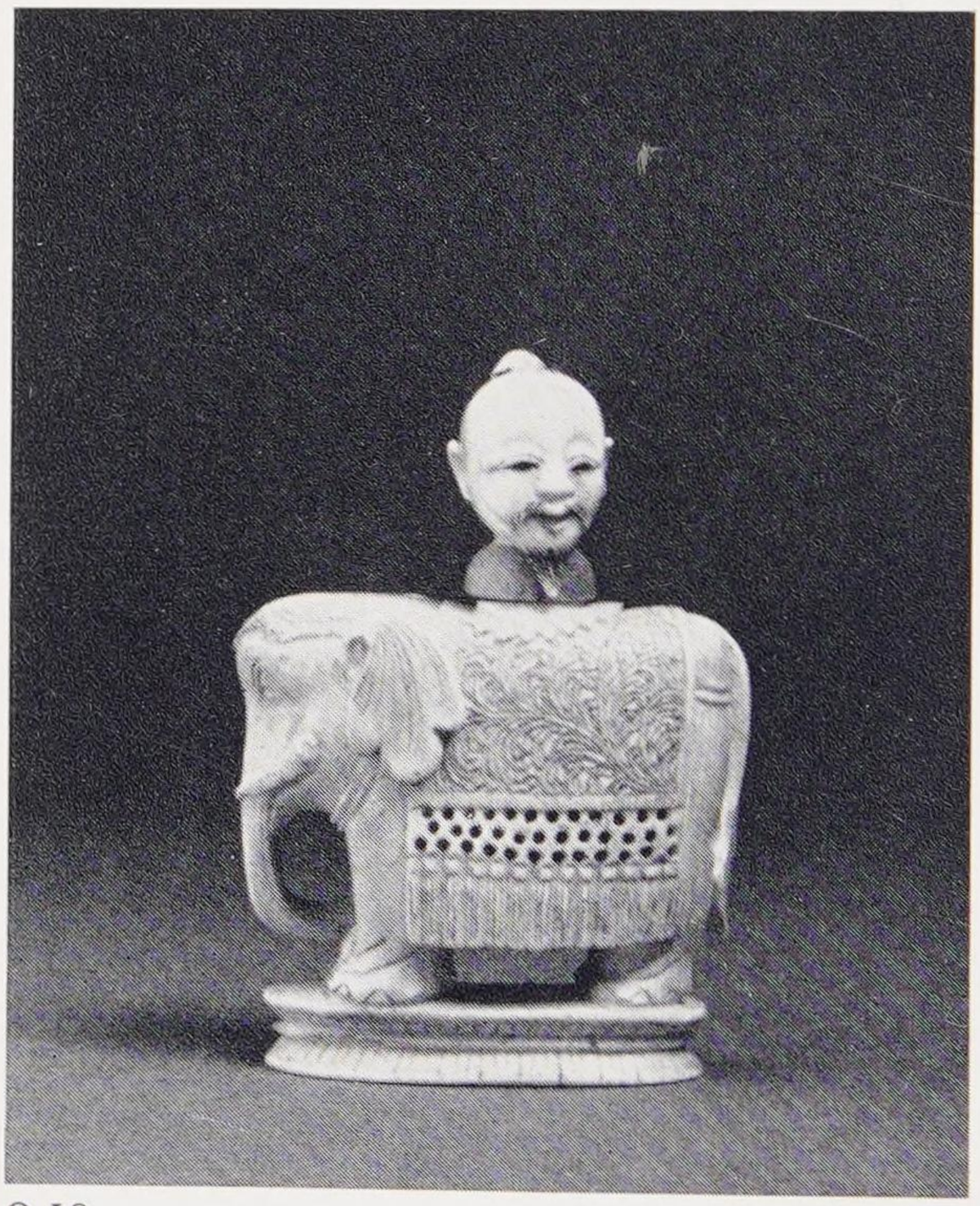


0.13

0.14

0.17

0.18



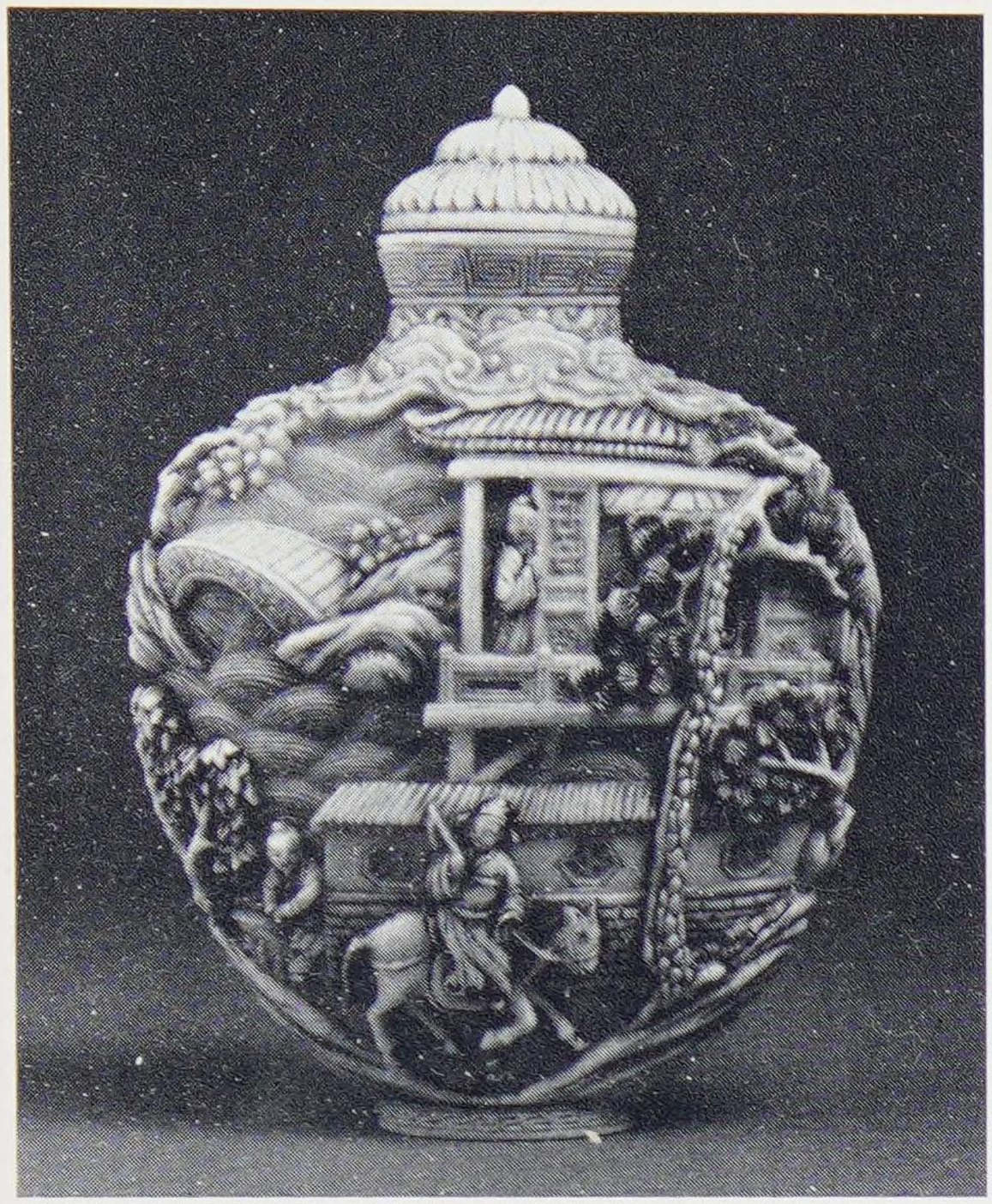
0.19

0.15
Ivory carved and decorated with polychrome enamels with a continuous legendary subject with figures and pavilions in landscape, the stopper matching and original. 1800–1900
Height 8·1 cm

0.16
Ivory carved and decorated with polychrome enamels with a continuous scene of figures in riverscape, the neck and foot with formalised borders, the stopper matching and original. 1800–1900
Height 8·1 cm

0.18
Ivory carved in the form of a standing man holding a scroll and decorated with polychrome enamels, the base set in separately and much of the hollowing done from the base, the head removable to allow for use as a stopper. Japanese, Kyoto. 1920–1950
Height 9·0 cm

0.19
Ivory carved in the form of an elephant standing on an oval base, the stopper carved as the head of a Chinaman. 1850–1920
Height 5·8 cm including the stopper



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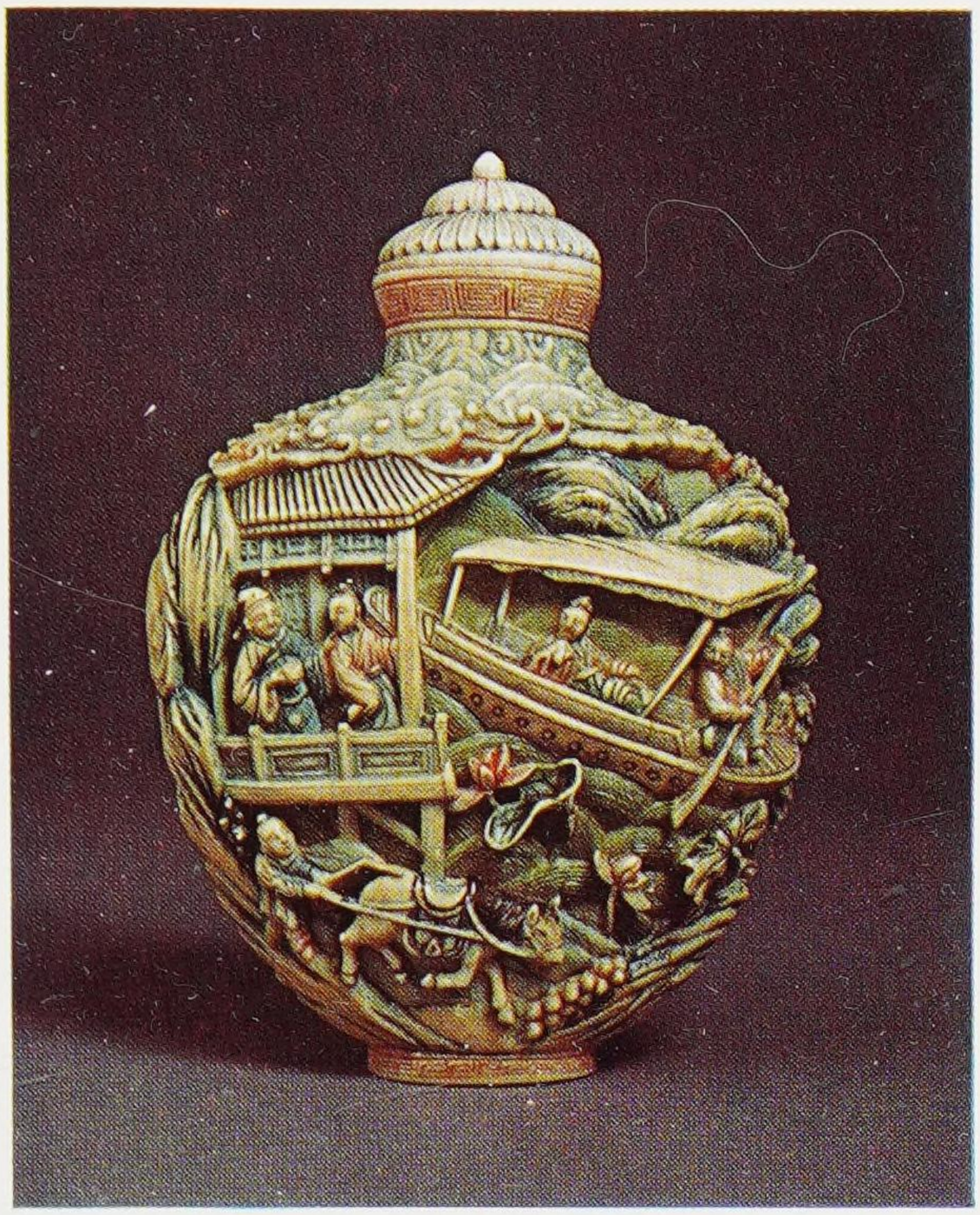

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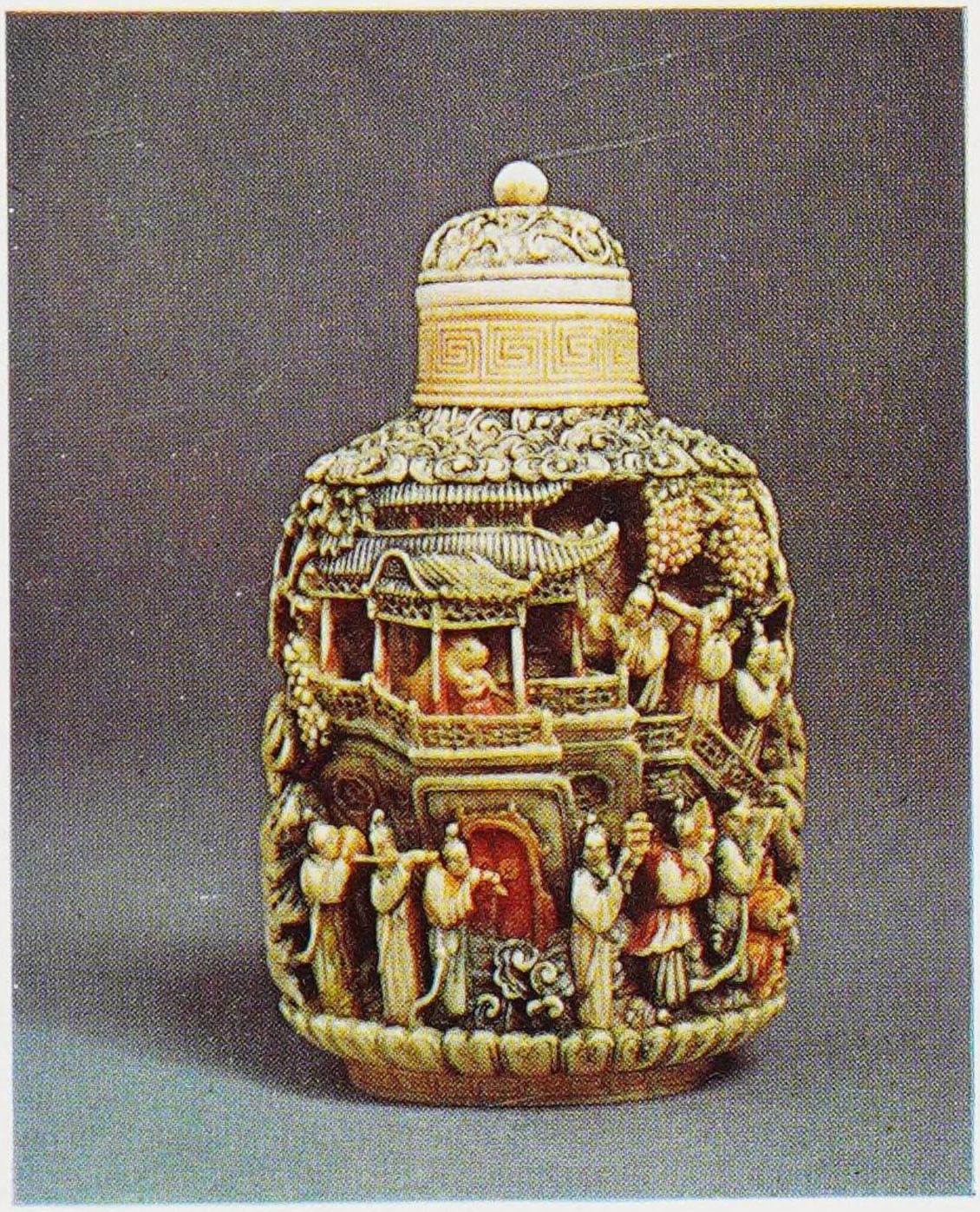
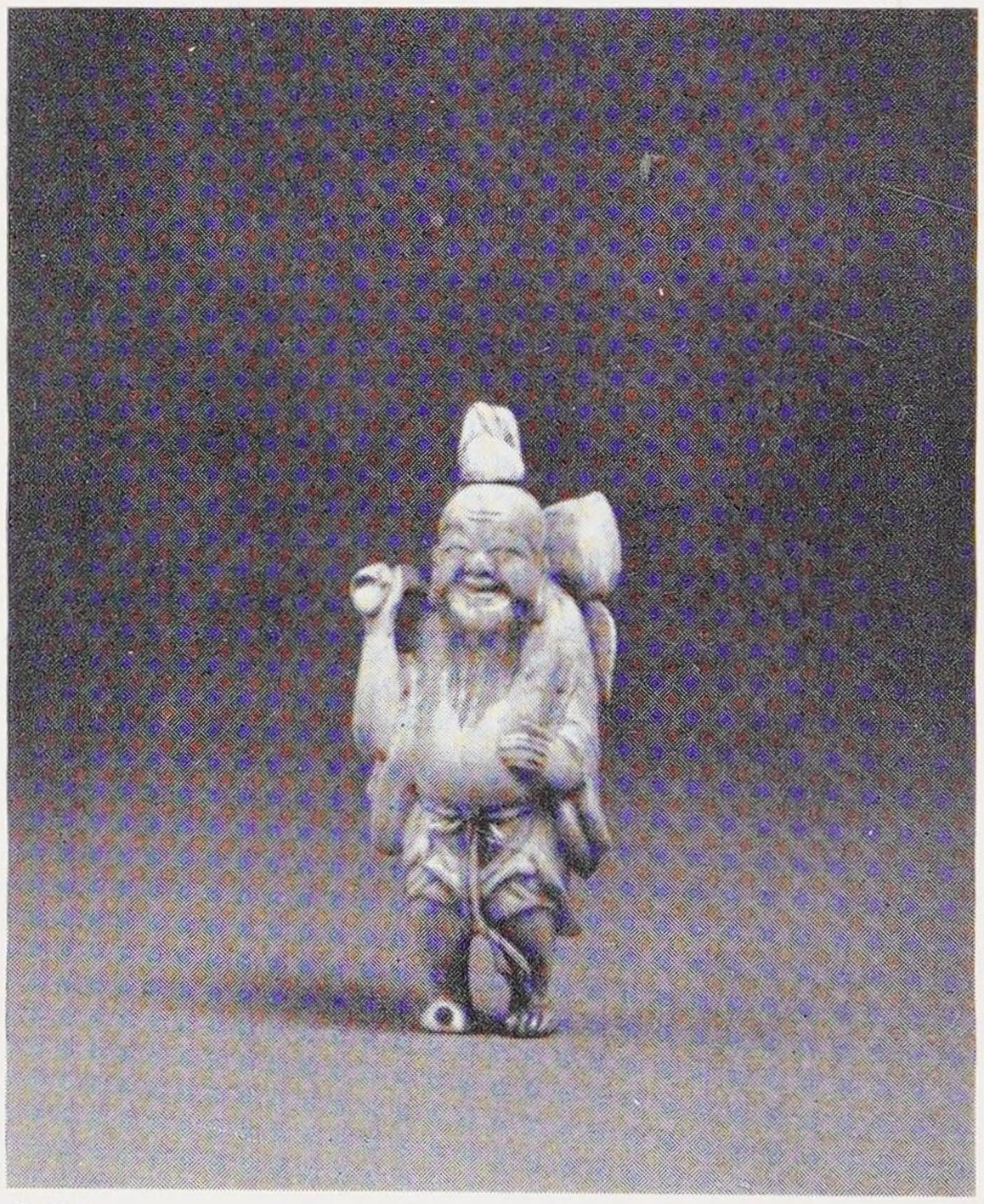


0.16

0.20



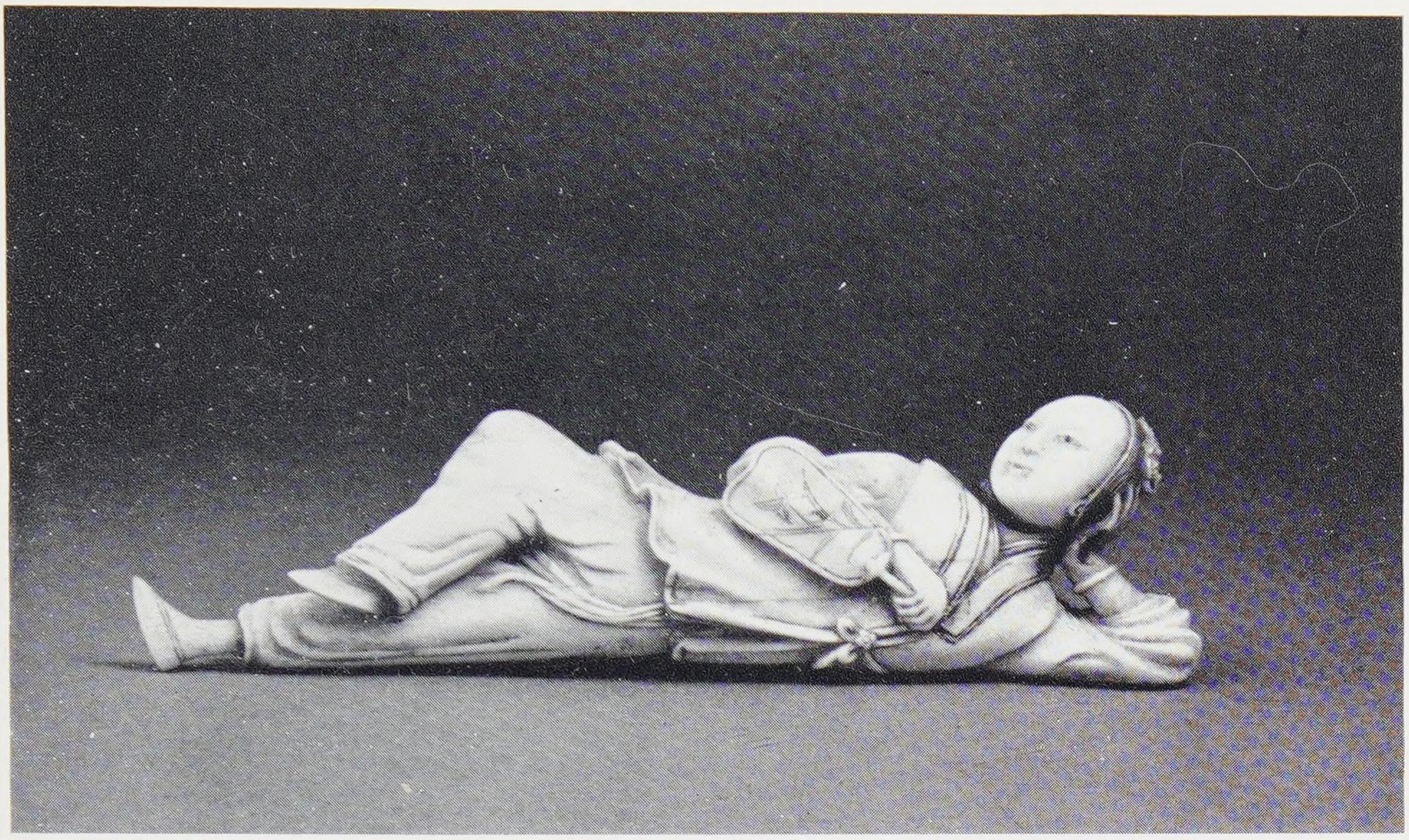
0.21

0.20
Ivory carved in the form of a lady seated on the back of a ram and decorated with polychrome enamels, the head removable to allow for use as a stopper. Japanese, Kyoto. 1920–1950
Height 8·0 cm including the stopper

0.21
Ivory carved in the form of Shou Lao, the God of Longevity, holding a spray of peaches across his shoulders, the original screw-in stopper forming his hat. 1800–1900
Height 5·0 cm including the stopper

0.22
Ivory carved in the form of a reclining lady holding a fan, the foot of one leg forming the stopper. 1780–1880
Length 11·5 cm

0.23
Ivory carved in the form of a sprouting bamboo shoot with matching original stopper. 1820–1920
Length 7·0 cm including the stopper



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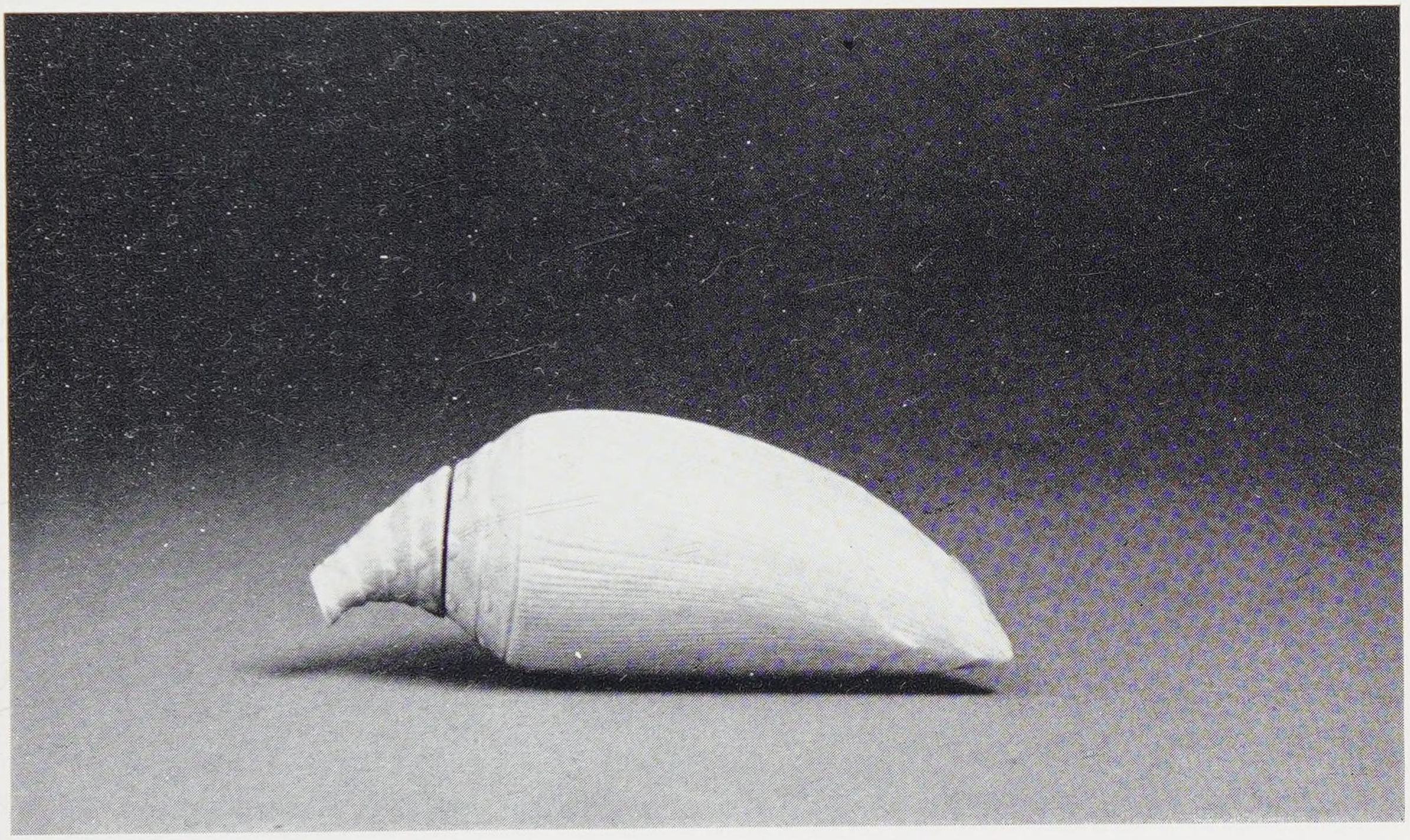


0.23

0.25

0.28

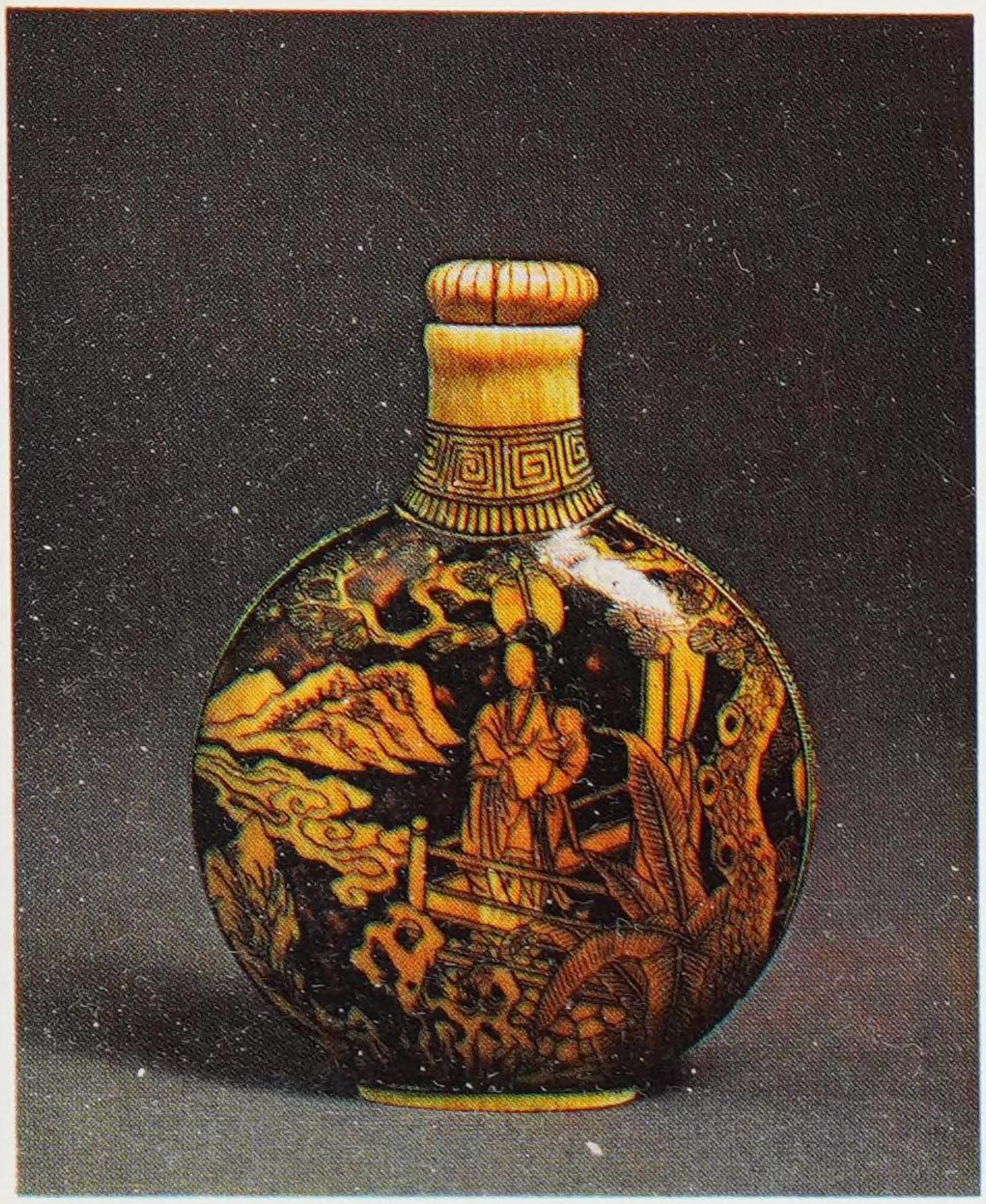
0.24
Ivory decorated with dark brown lacquer with a lady in a boat with two attendants, the reverse with a lady and attendant on a verandah, the neck with lappet and key fret borders, the base incised with the four character seal mark of the Ch'ien-lung emperor. Japanese. 1750–1795
Height 6·2 cm
This bottle is made up of different sections. Each frontal panel is separate as are the side key fret design, the base, and the neck. The stopper is typically Japanese in the form of a peony.

0.25
Ivory decorated with brown lacquer both back and front with a phoenix in landscape, the base incised with the four character seal mark of the Ch'ien-lung emperor.
Japanese. 1800–1900
Height 7·8 cm

0.26
Hornbill carved with panels, one with a sage, his attendant and a bat under a pine tree, the other with a sage, his pupil and a goose beneath a pine tree, the shoulders with chih dragons carved from the natural red colour of the horn. 1820–1900
Height 6·5 cm

0.27
Lacquer on wood carved with nine buddhist lions playing with brocade balls in red and green against a formalised wave ground in yellow ochre, the stopper matching and original. 1760–1820
Height 6·3 cm
Imperial school

0.28
Red lacquer on metal carved with three figures in a pavilion, the reverse with two figures beneath pine trees in mountainous landscape, the surrounds with key fret design, the neck and matching stopper later additions. 1730–1830
Height 5·7 cm



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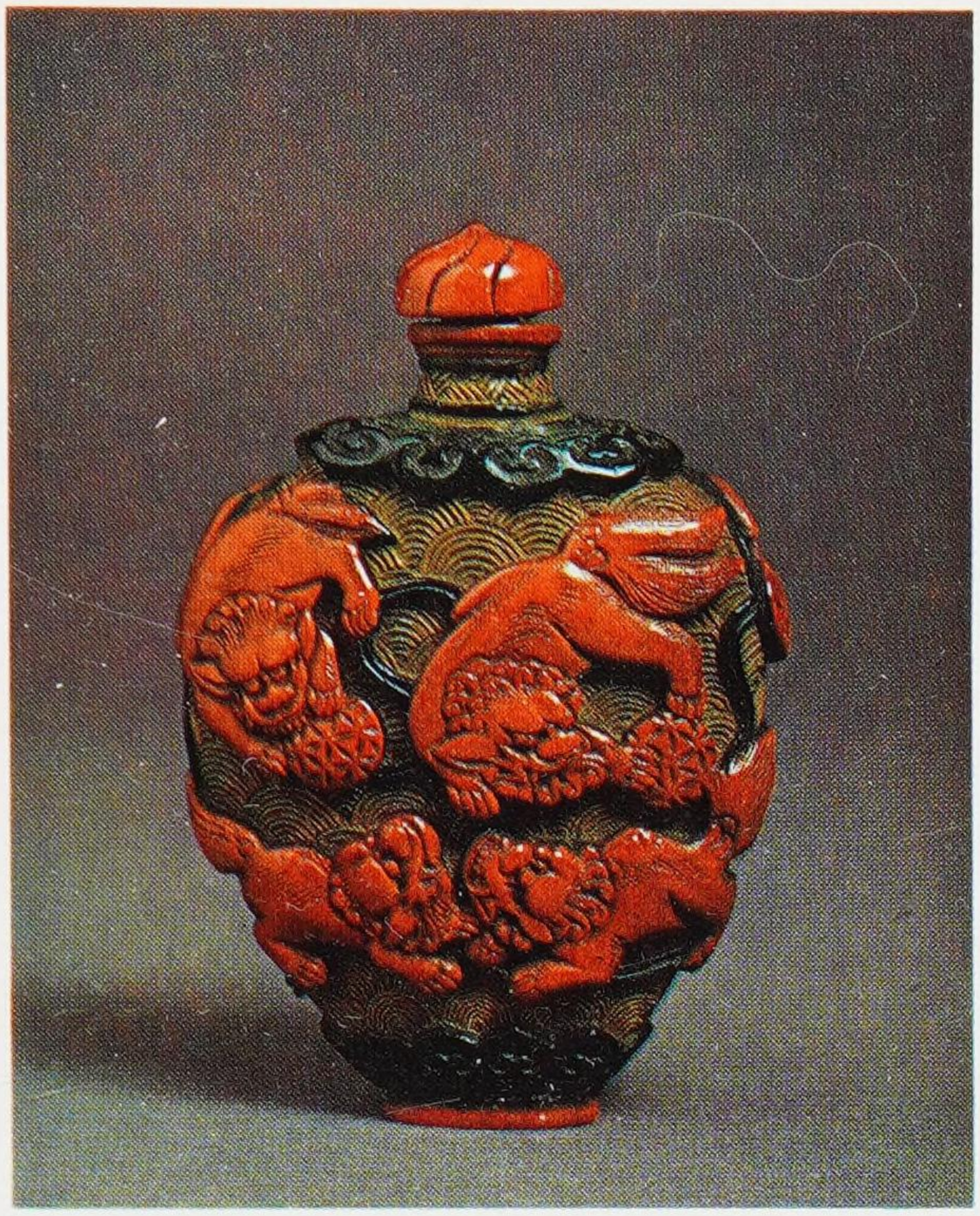

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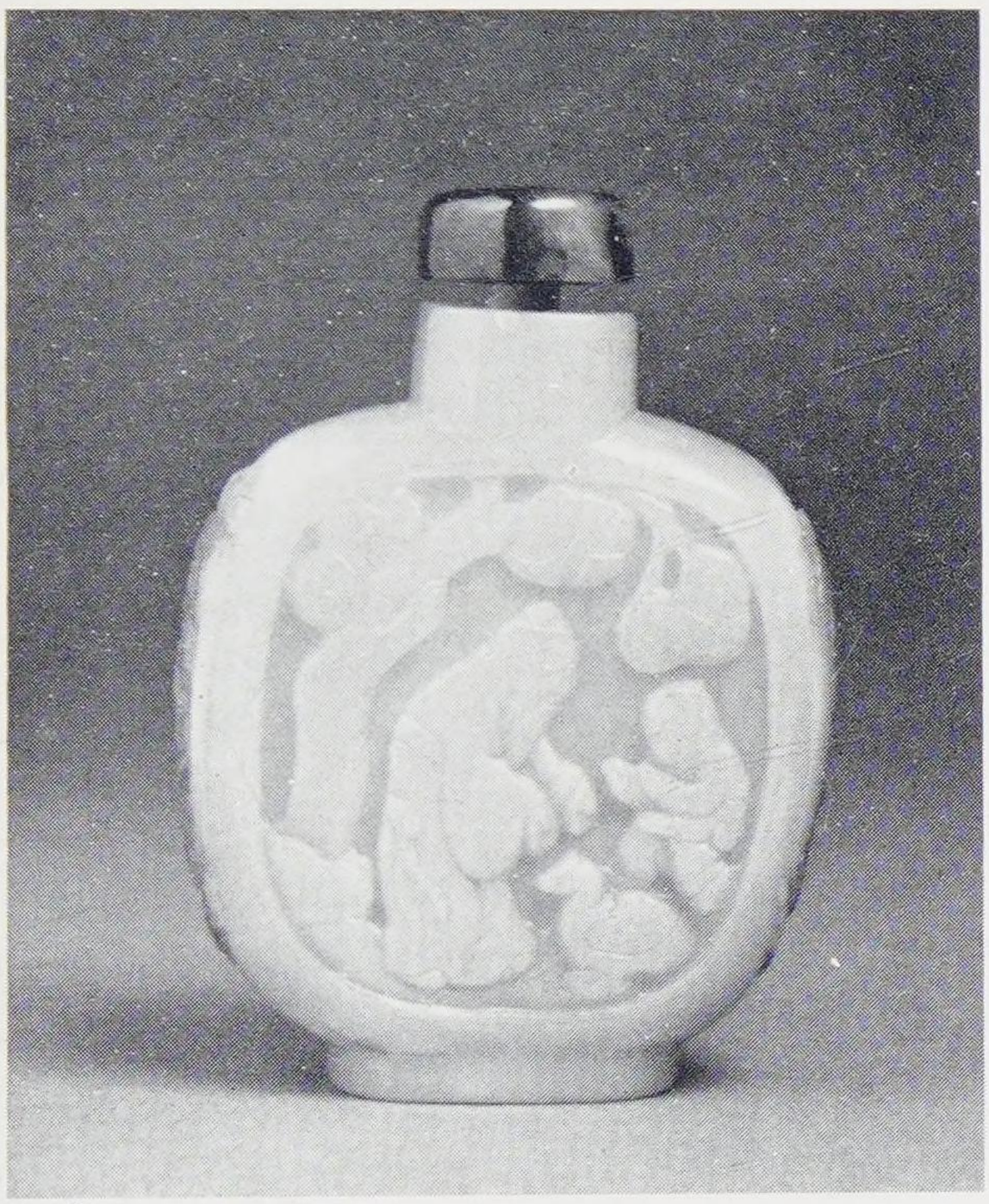

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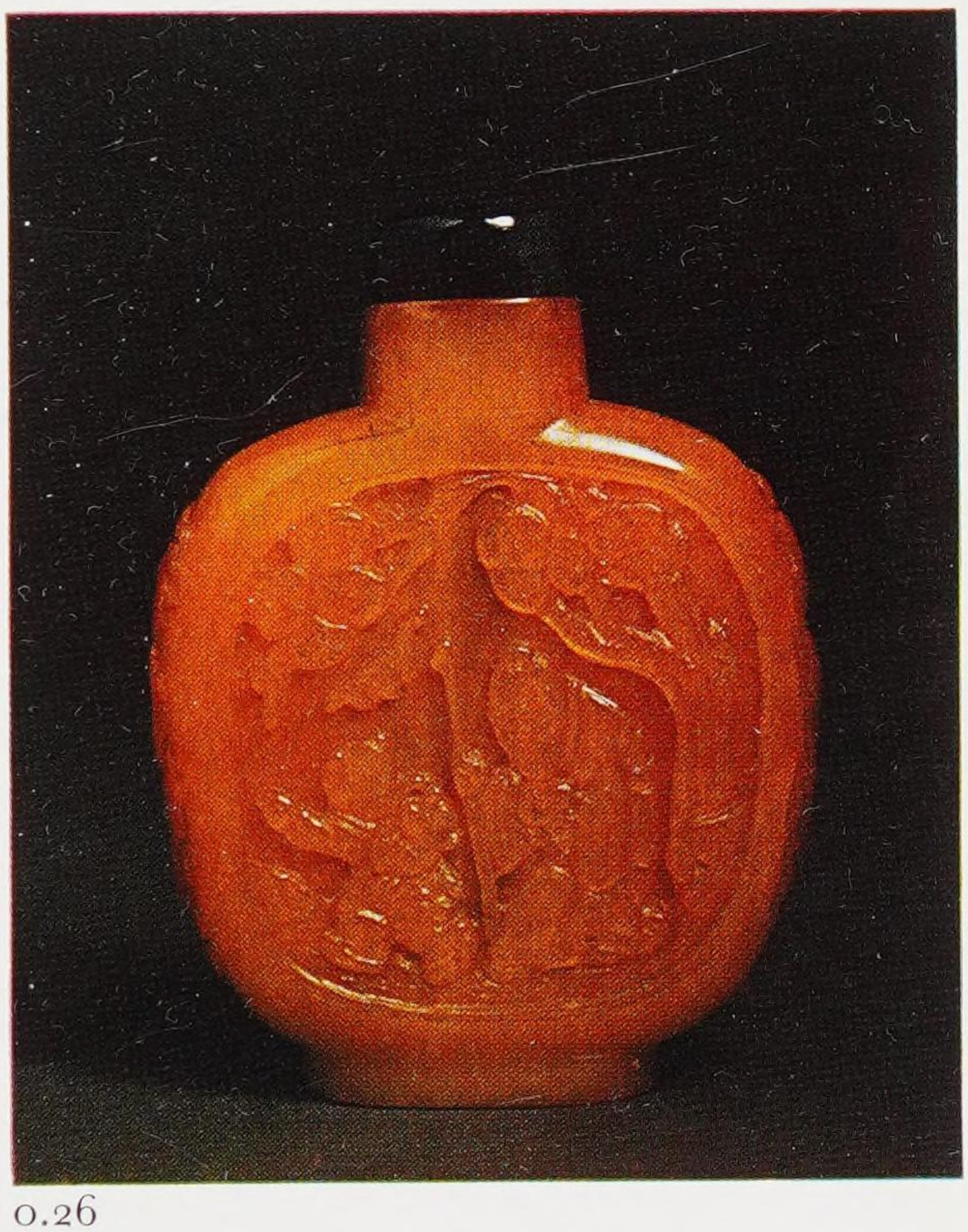

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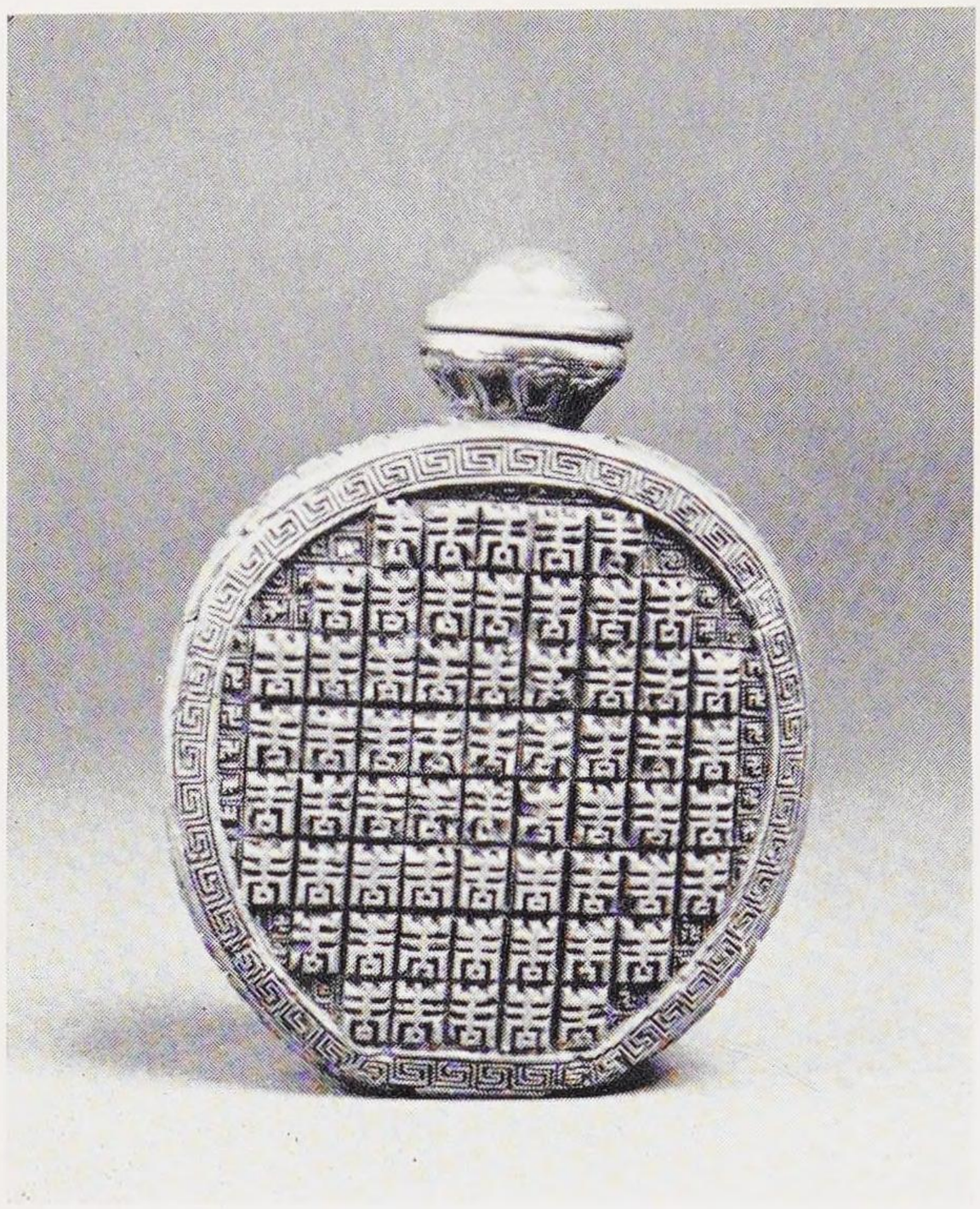


0.29

0.30

0.29
Red and beige lacquer on brass carved with two panels, both with sixty formalised shou characters in red against a beige ground, encircled by key fret borders, the neck with lappets. 1750–1820
Height 6·3 cm
The shou character symbolises longevity.

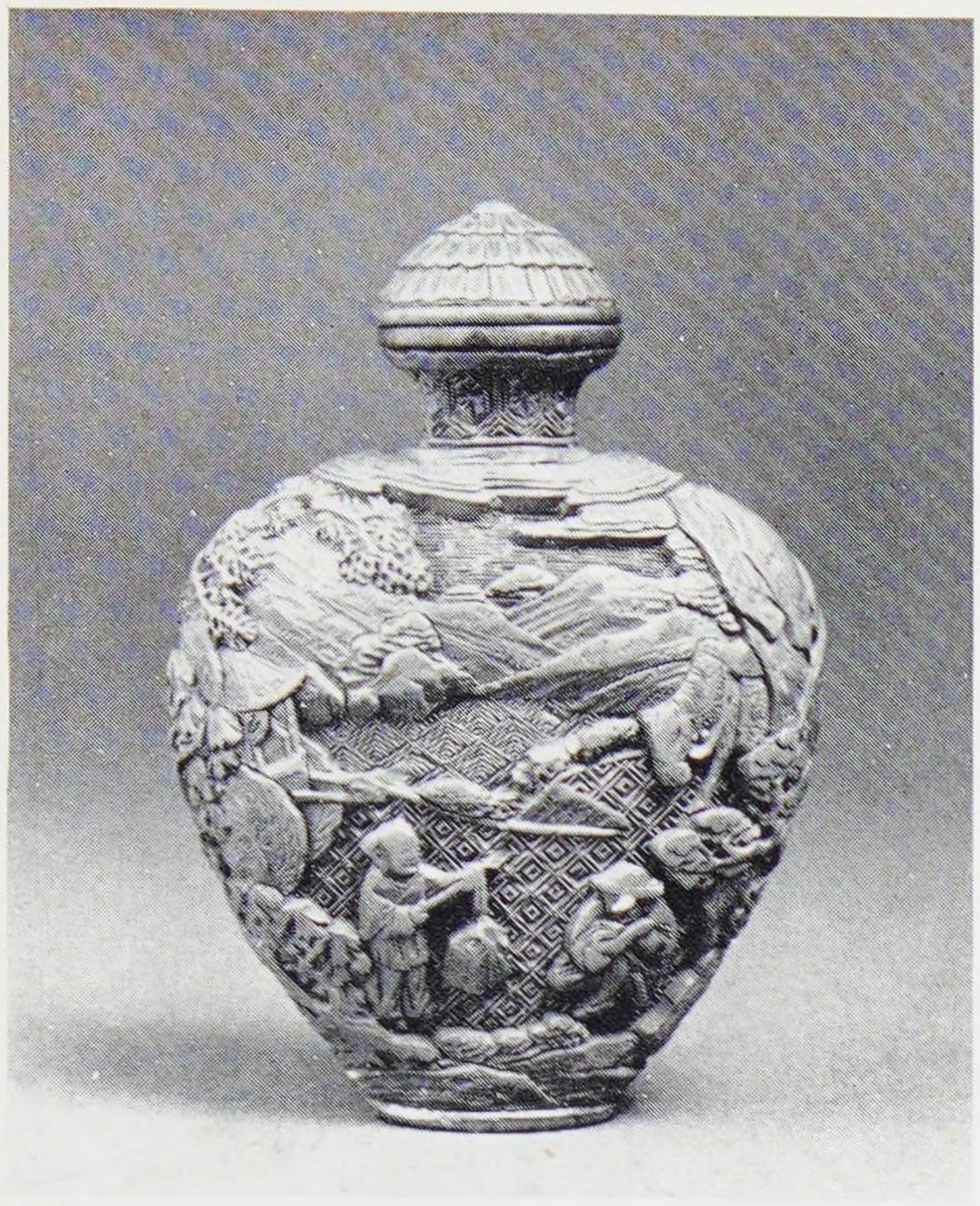
0.30
Red lacquer on metal carved with a continuous design of the eight buddhist emblems amidst flowers. 1750–1850
Height 6·0 cm

0.31
Red lacquer on metal carved with a man, a woman and an attendant beside a pavilion in mountainous landscape, the stopper matching and original. 1750–1850
Height 6·4 cm

0.33
Lacquer on brass carved with a continuous formalised floral design in red against a green ground, the base with a shou character, the stopper matching and original. 1750–1850
Height 6·1 cm

0.34
Red and green lacquer on metal, the red lacquer carved with a sage seated on a verandah, the reverse with two sages, in continuous landscape cut through to show the dark green ground, the base carved with a shou character, the brass stopper probably original. 1750–1850
Height 6·1 cm

0.35
Red lacquer on metal carved with children playing in continuous landscape.
1770–1870
Height 6·6 cm

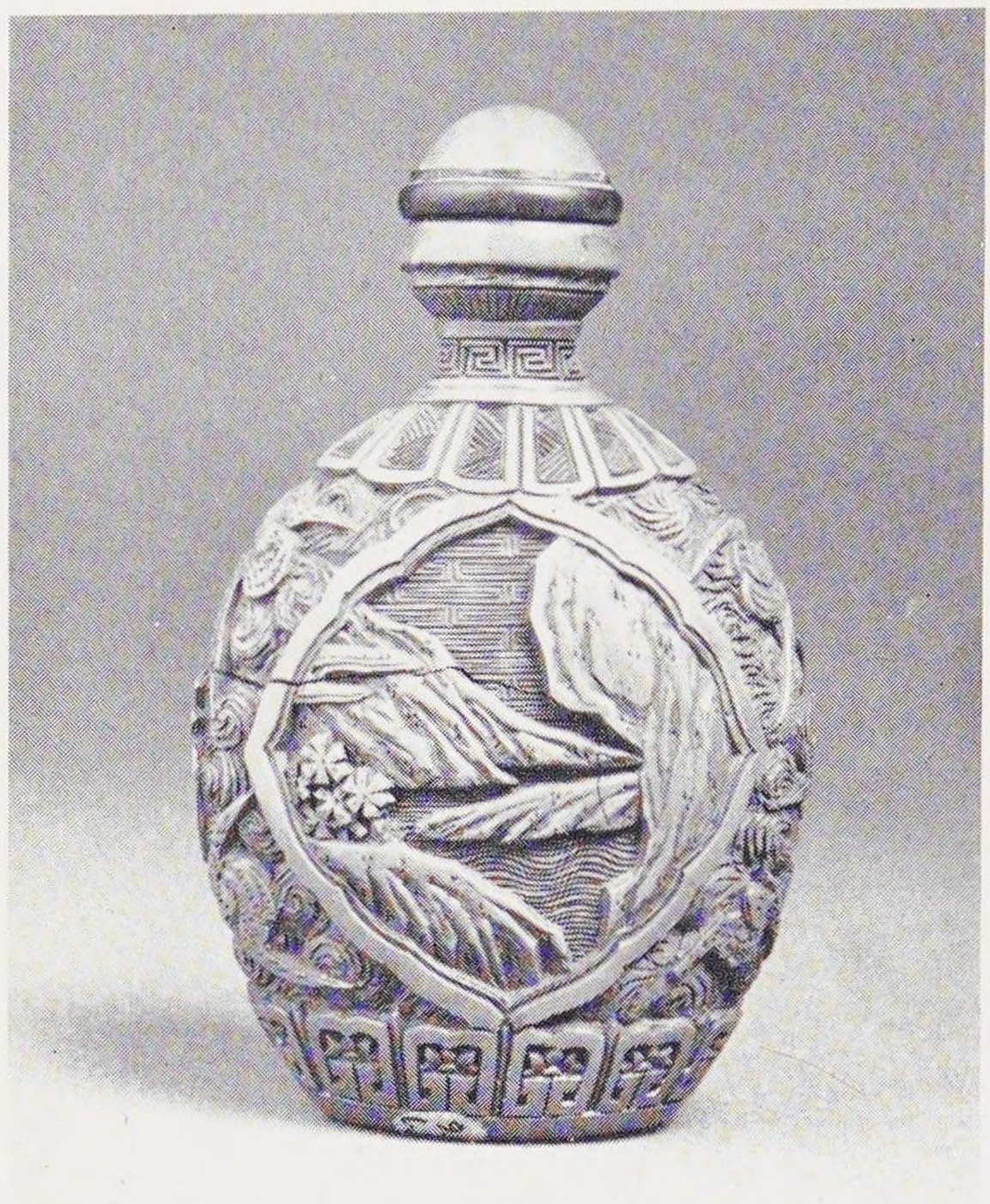


0.31

0.33

0.34

0.35



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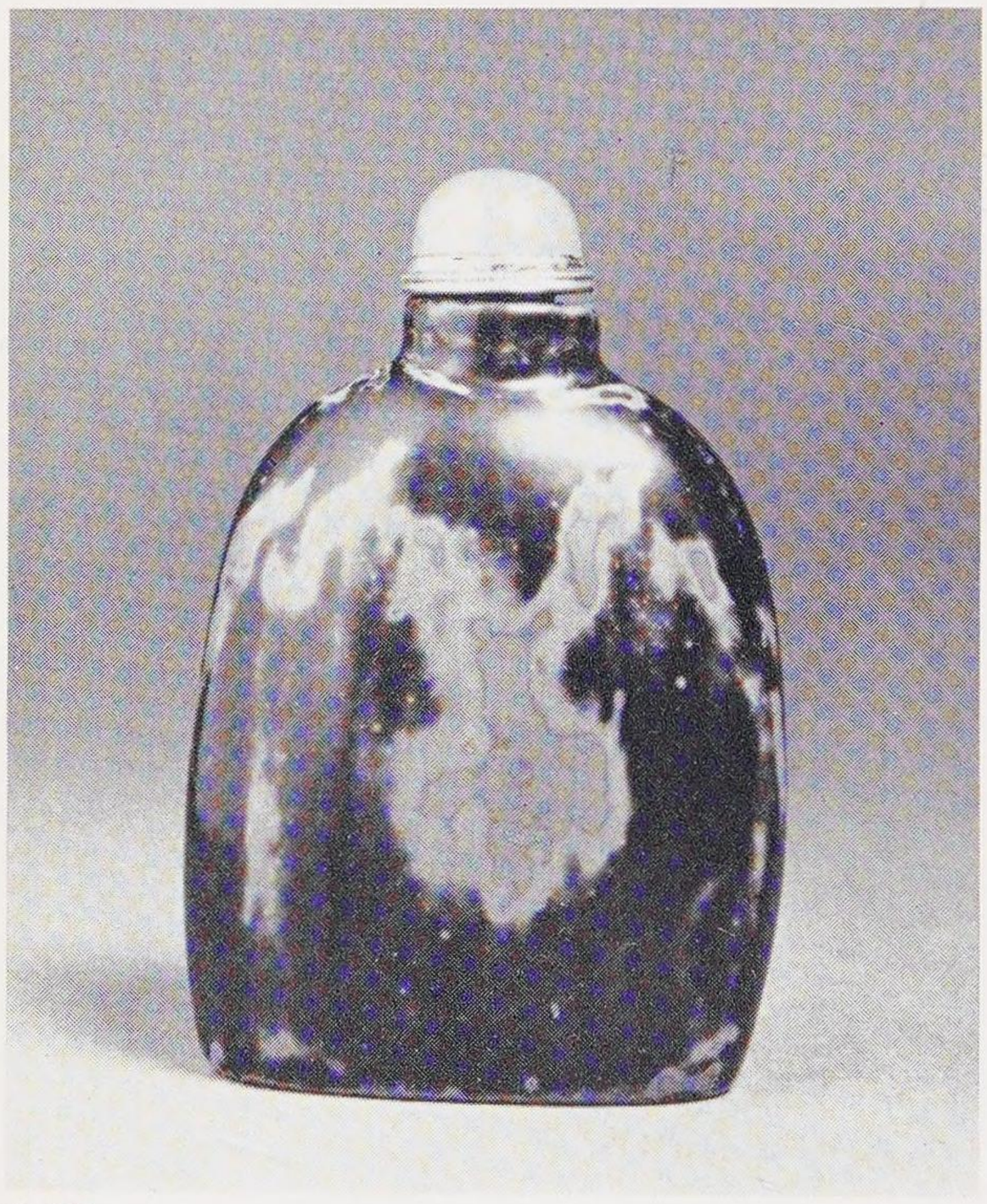


0.37

0.32
Red lacquer on metal carved with a continuous design of butterflies on a fruiting gourd vine, the stopper matching and original. 1750–1850
Height 6·3 cm

0.36
Red lacquer on wood carved with two panels of landscape set in a surround of bats and waves. 1780–1880
Height 7·4 cm

0.37
Brown, red and beige lacquer rubbed through the layers to form an abstract design. 1750–1850
Height 6·5 cm

0.38
Amber of translucent brown colour carved with two figures, prunus and ling chih fungus, the reverse with a lion and a bat beside a prunus tree, the sides with mask and mock ring handles. 1820–1920
Height 7·4 cm

0.39
Amber of translucent brown colour carved with a continuous design of figures at various pursuits amidst pine, prunus and bamboo, the original matching stopper with birds and peonies. 1820–1920
Height 5·5 cm
Pine, prunus and bamboo are known as 'the three friends of winter' and are depicted together to symbolise longevity.

0.40
Baltic amber in the form of a double gourd carved with fruits, leaves, tendrils, a beetle and a cricket. 1780–1850
Height 5·7 cm

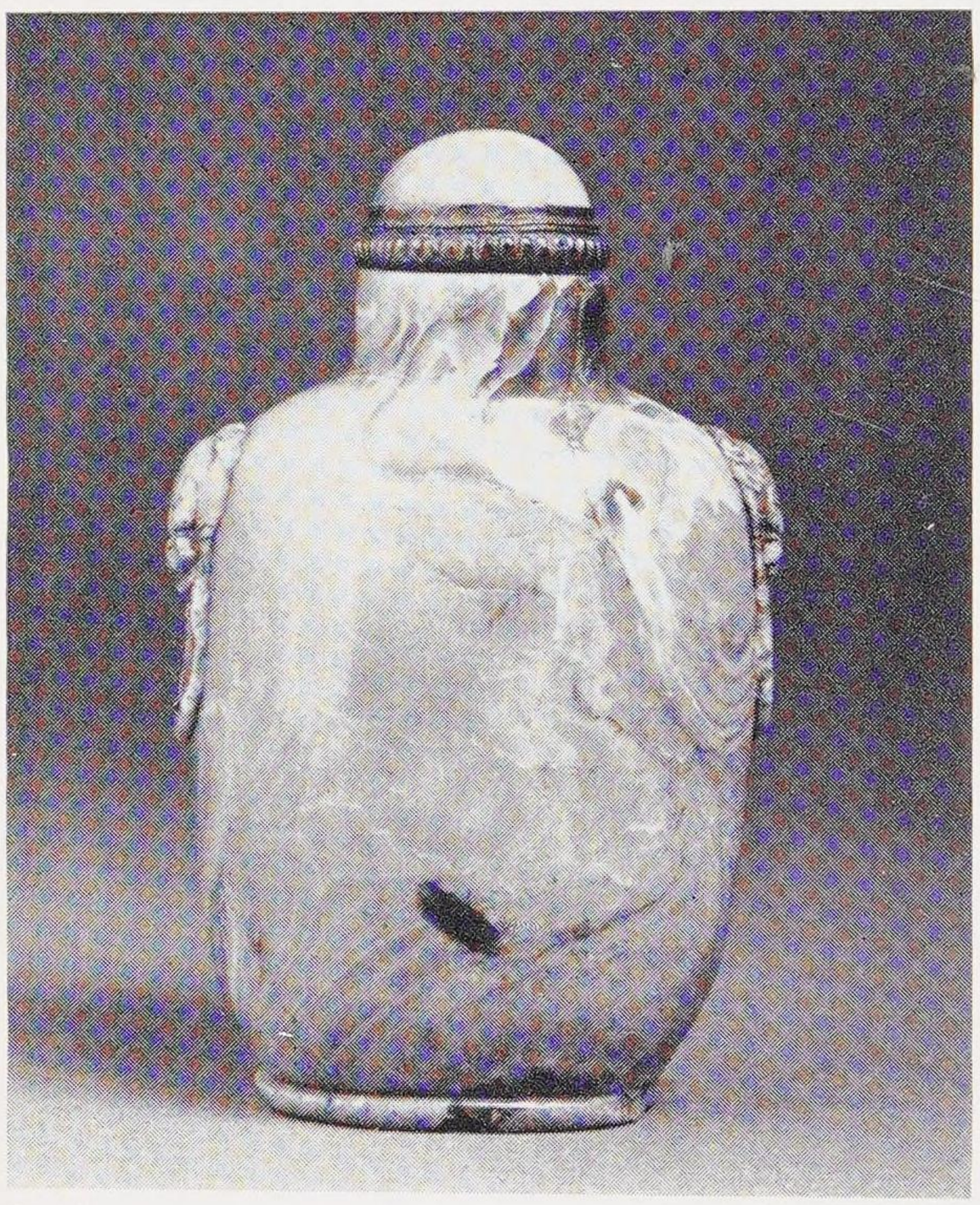
0.32

0.39

0.38

0.40

0.41



0.42

0.41
Root amber of mottled ochre and brown tones carved with a bat and a flowering prunus branch in rocky landscape, the reverse with two birds in a flowering prunus tree, the shoulders with mask and mock ring handles. 1800–1900
Height 7·6 cm

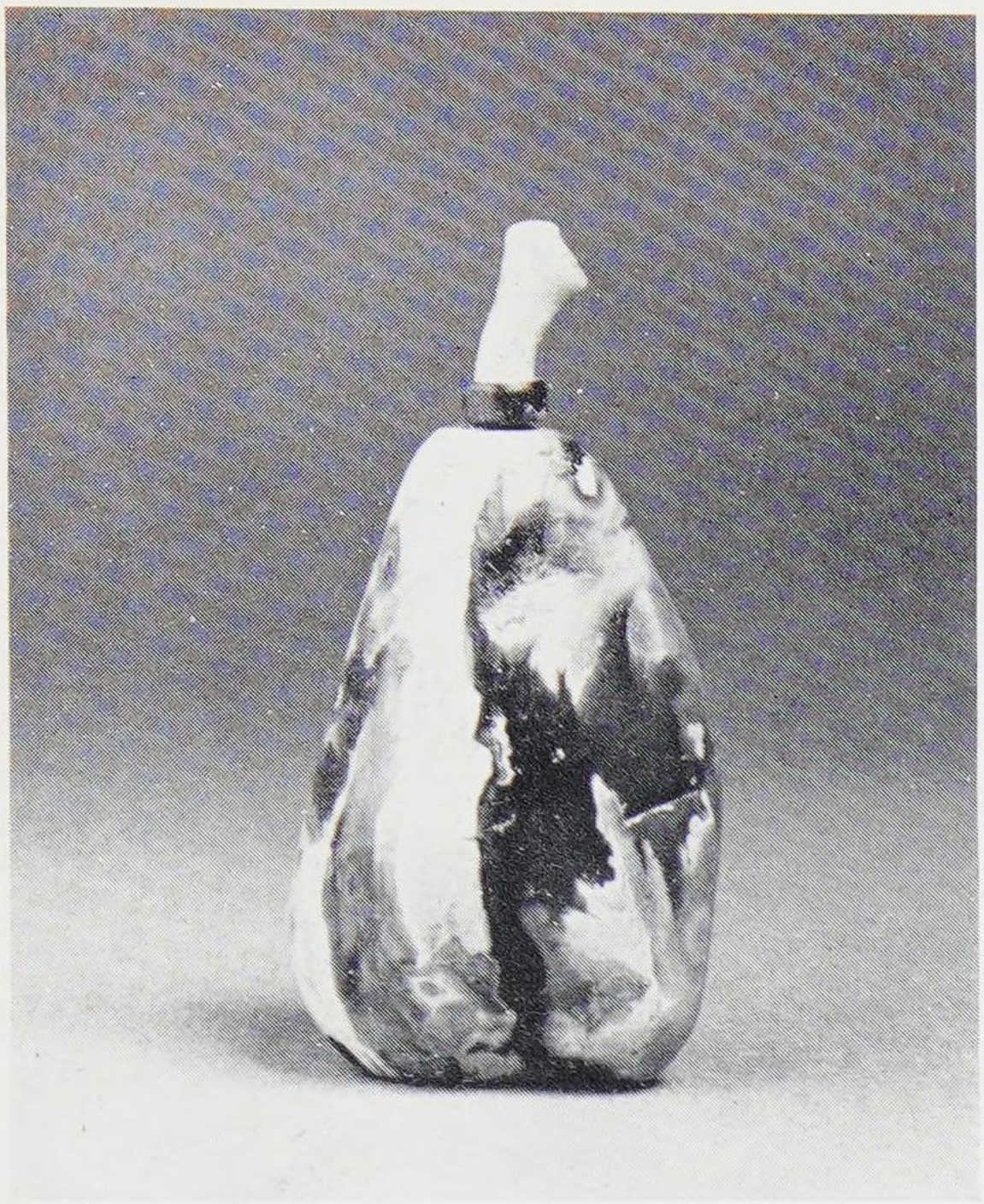
0.42
Root amber carved on the shoulders with mask and mock ring handles. 1800–1900
Height 7·1 cm

0.44
Root amber of pebble form, undecorated. 1780–1900
Height 5·5 cm

0.45
Lacque burgauté, the brown/black lacquer inlaid with two panels, one with a boy playing a flute seated on a buffalo, the other with pine, prunus and rocks, the surrounds with cloud scrolls, the stopper matching and original. Probably Chinese or Korean. 1800–1920
Height 6·9 cm

0.46
Lacque burgauté, the black lacquer inlaid with two panels, one with a ch'i-lin, the other with a mythological bird, the surrounds with floral scroll, the base with the four character seal mark of the Ch'ien-lung emperor. Japanese. 1850–1920
Height 6·1 cm
cf. 0.48

0.47
Lacque burgauté, the black lacquer inlaid with formalised floral motifs, the base with the four character mark of the Ch'ien-lung emperor, the stopper matching and original. Japanese. 1850–1920
Height 6·2 cm
cf. 0.48

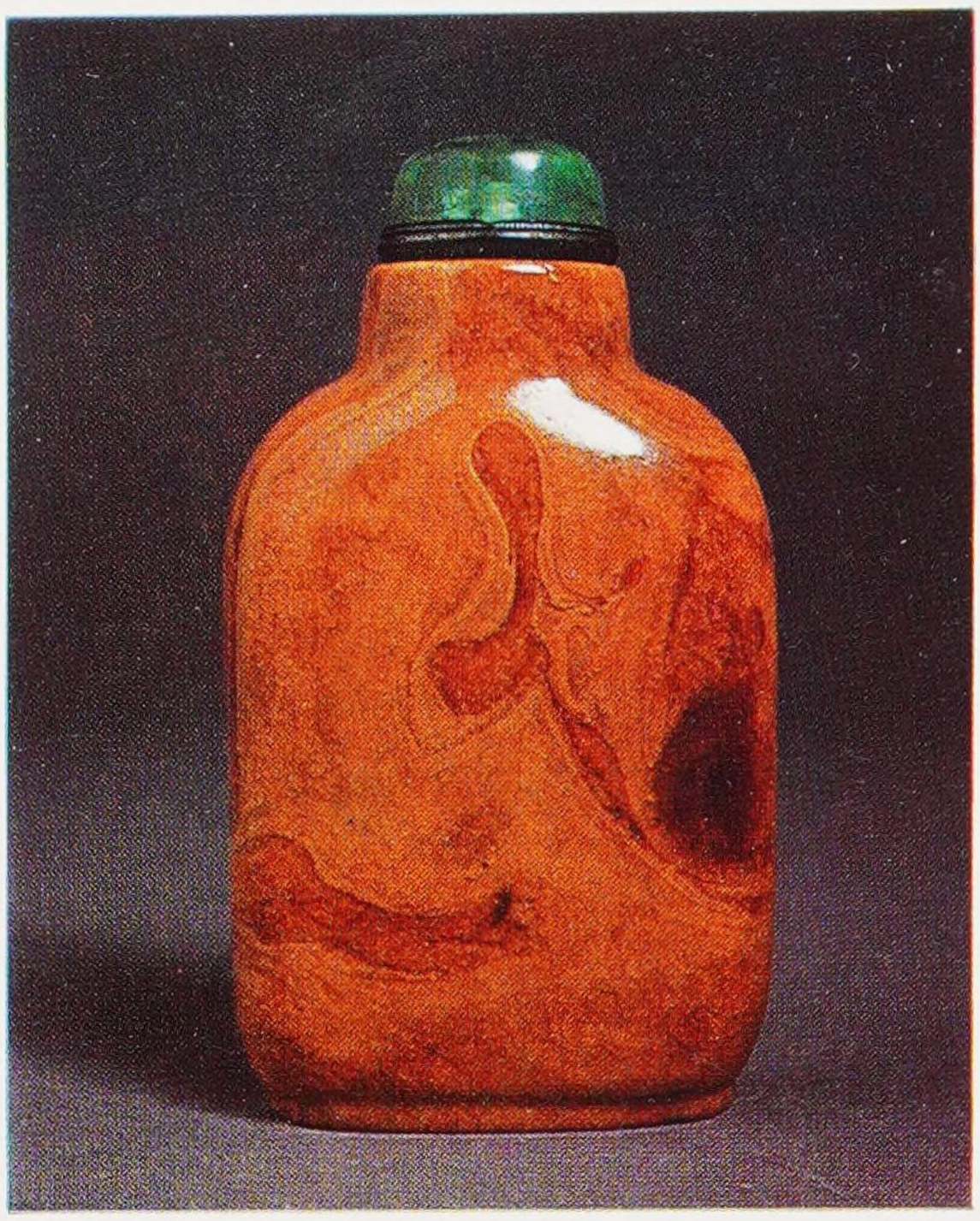


0.44

0.45

0.46

0.47



0.43

0.48

0.43
Root amber, undecorated. 1770–1900
Height 7·1 cm

0.48
Lacque burgauté, the black lacquer inlaid with two panels, one with a phoenix, the other with two chih dragons and an inscription, the surrounds with floral scroll. 1850–1920
Height 5·5 cm
0.46, 0.47 and this bottle are stylistically similar and were probably made in the same workshop. They are an early group and might have been made for direct export to China. They have all been used and have good early spoons.

0.49
Walnut shell carved with a continuous legendary scene with figures and pavilions in landscape, the stopper matching and original. 1800–1920
Height 4·3 cm including the stopper

0.50
Bamboo carved as a pomegranate resting on pierced branches, one side with the skin removed to show the fleshy seeds, the stopper matching and original. 1800–1900
Height 6·7 cm

0.51
Coconut shell incised with a horse under a tree, the reverse with an inscription, the incising coloured green, signed *Shao-san*. 1830–1900
Height 5·6 cm

0.52
Mother-of-pearl carved with the two immortals Chung Li-chuan and Ho Hsien-ku, the reverse with a third immortal Li T'ieh-kuai. 1820–1900
Height 5·9 cm

0.49

0.50

0.51

0.52

0.53

0.53
Mother-of-pearl in the form of a gourd with leaves and tendrils in relief.
1820–1900
Height 5·1 cm
After the end of the 19th century when the demand for Chinese snuff bottles was considerably increased, many finely carved early pendants, amulets and hard-stone carvings were converted into snuff bottles. Most of these were created for a collector's market which, however, does not rule out the possibility of earlier examples converted for the use of snuff takers. This bottle was probably originally a pendant.

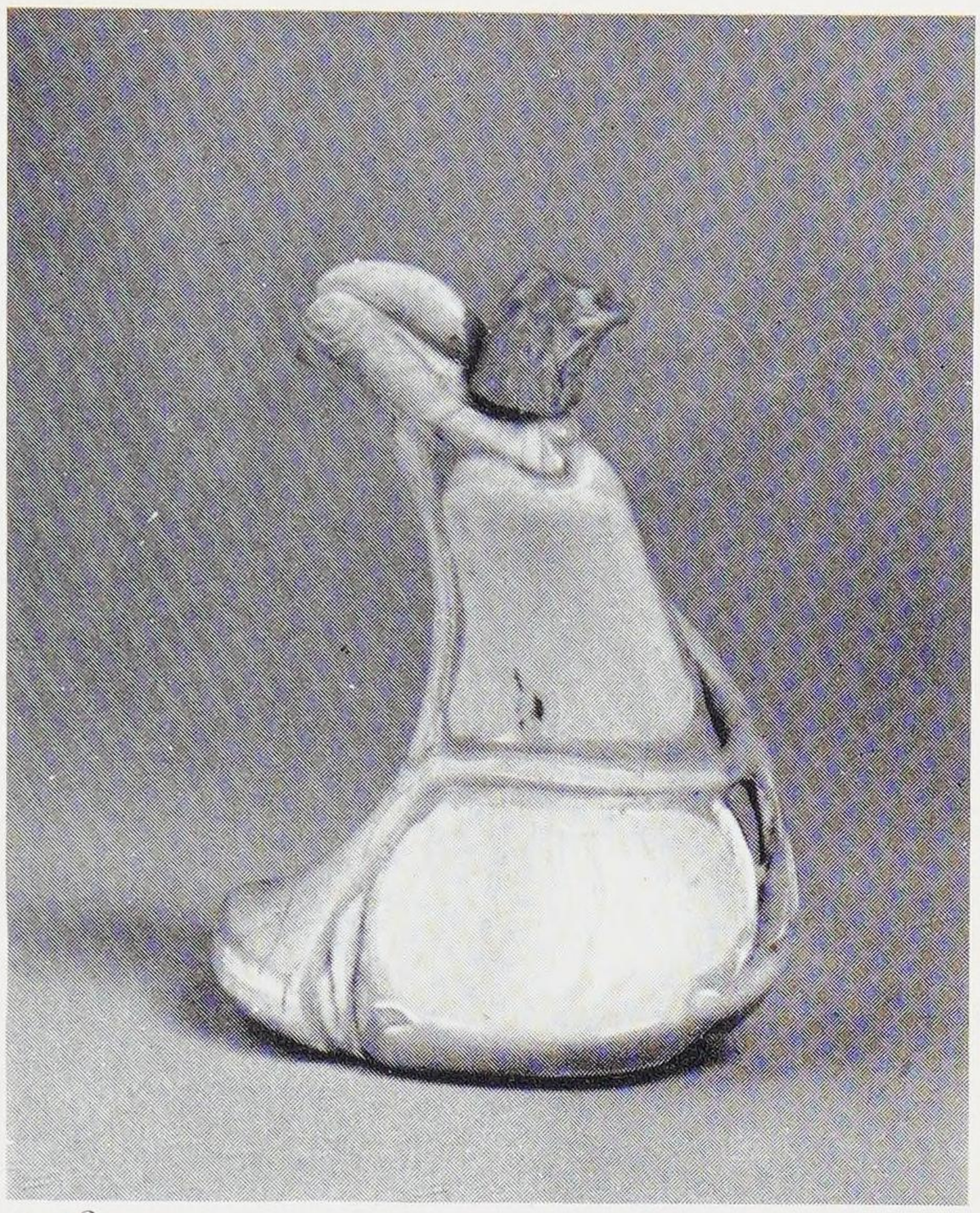
0.55
Mother-of-pearl in the form of a gourd, the base carved and pierced with branches and leaves. 1820–1900
Height 6·2 cm
This bottle was probably originally a pendant.
cf. O.53

0.56
Mother-of-pearl in the form of a gourd following the natural convoluted form of the shell from which the material came.
1850–1900
Height 6·4 cm
This bottle was probably originally a pendant.
cf. O.53

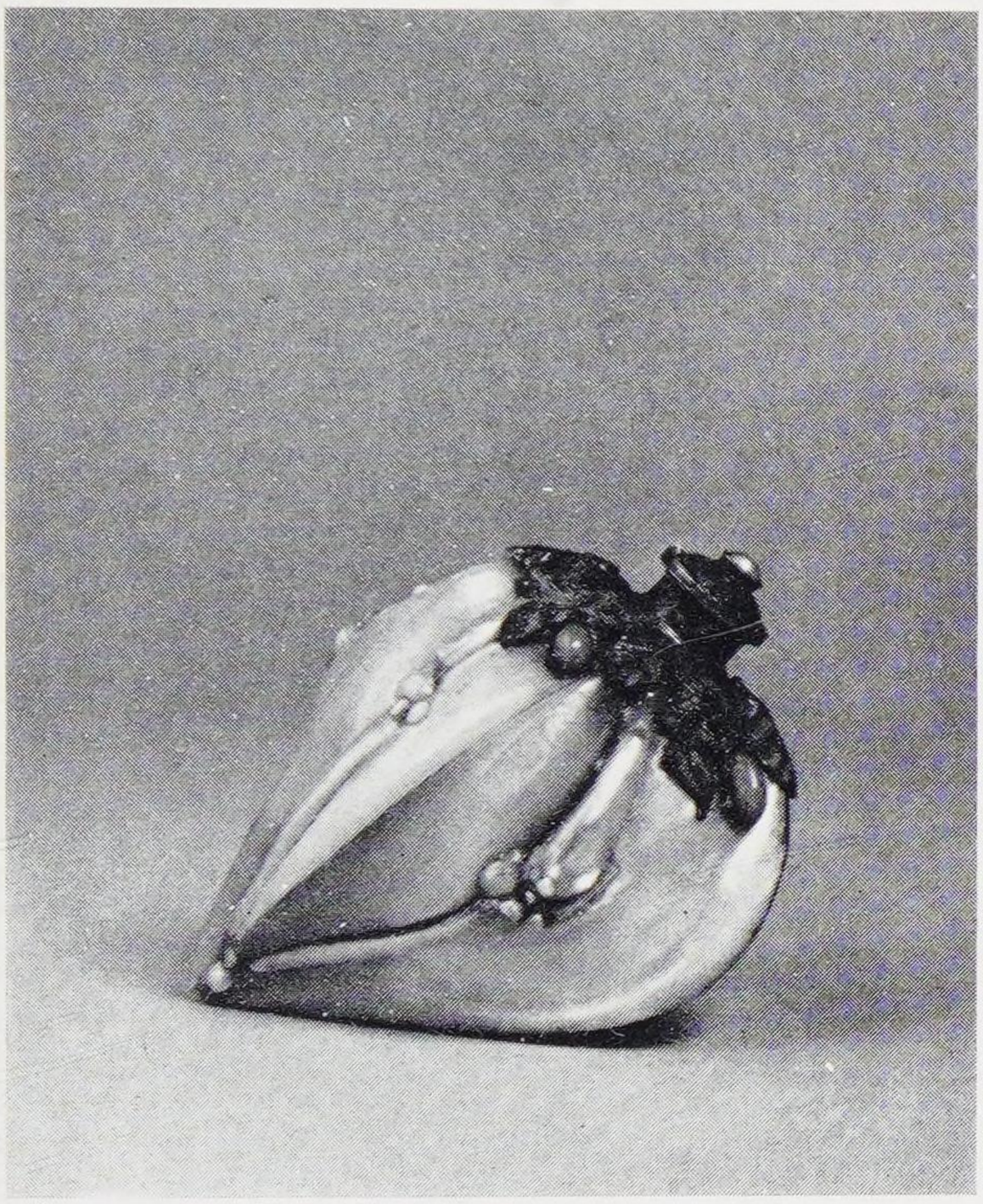
0.57
Mother-of-pearl made in sections with natural pearls at the foot and section joints, the metal neck inlaid with coral and kingfisher feathers, the original stopper inlaid with a pearl. 1850–1900
Height 6·0 cm including the stopper

0.58
Coral carved with a bird amidst rocks and flowering peonies, the reverse with rocks and flowering peonies. 1850–1920
Height 5·3 cm

0.55



0.56



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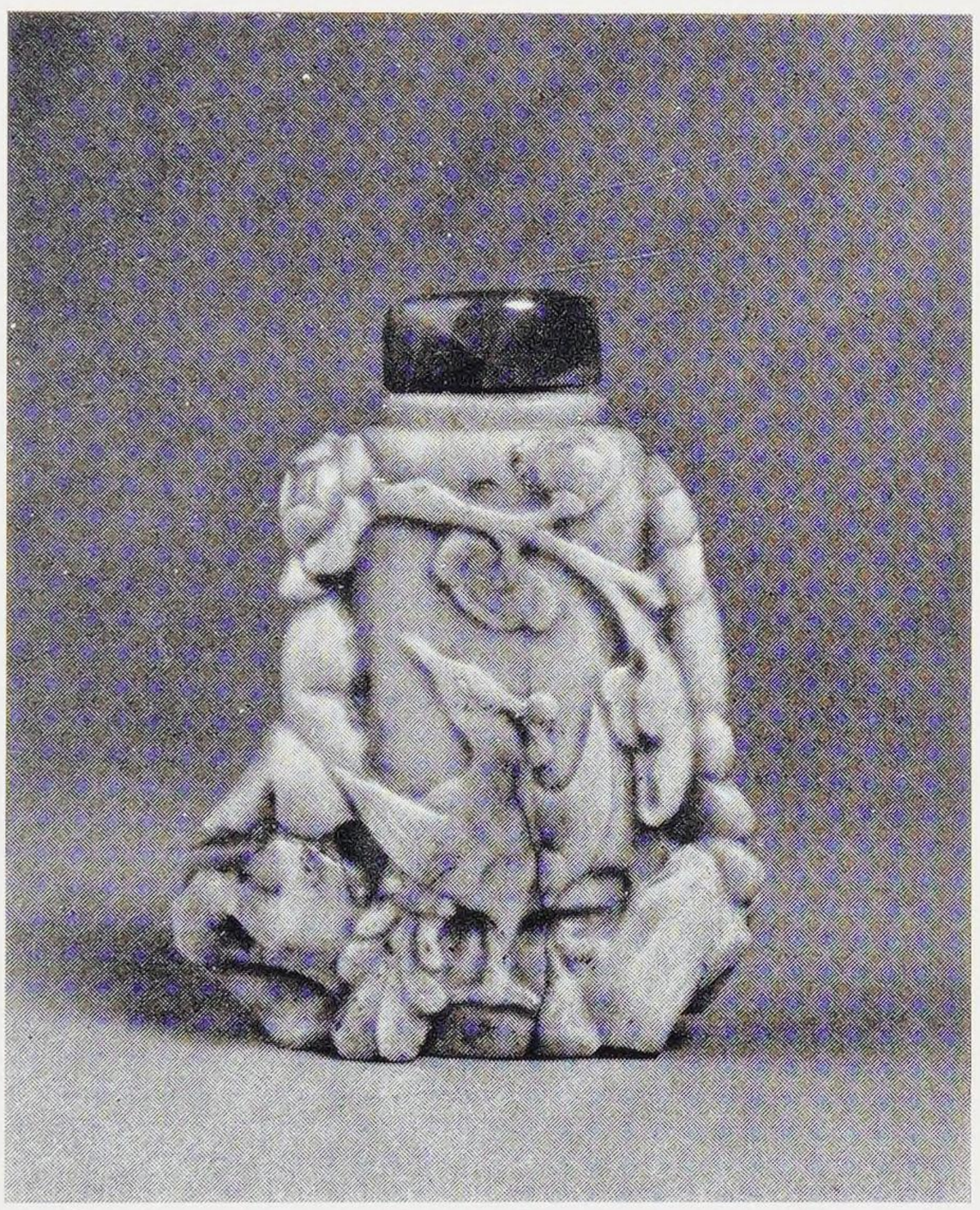

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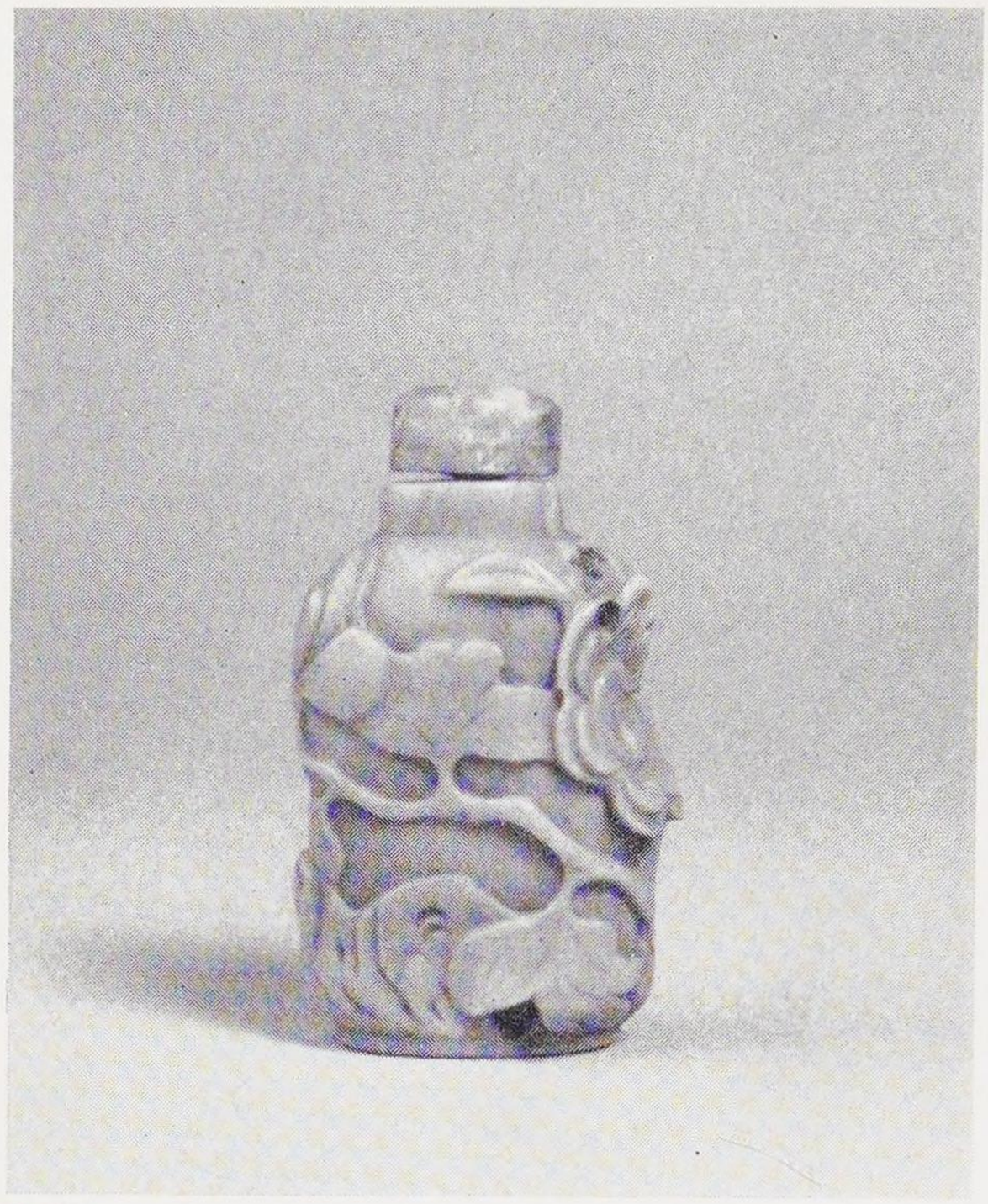


0.59

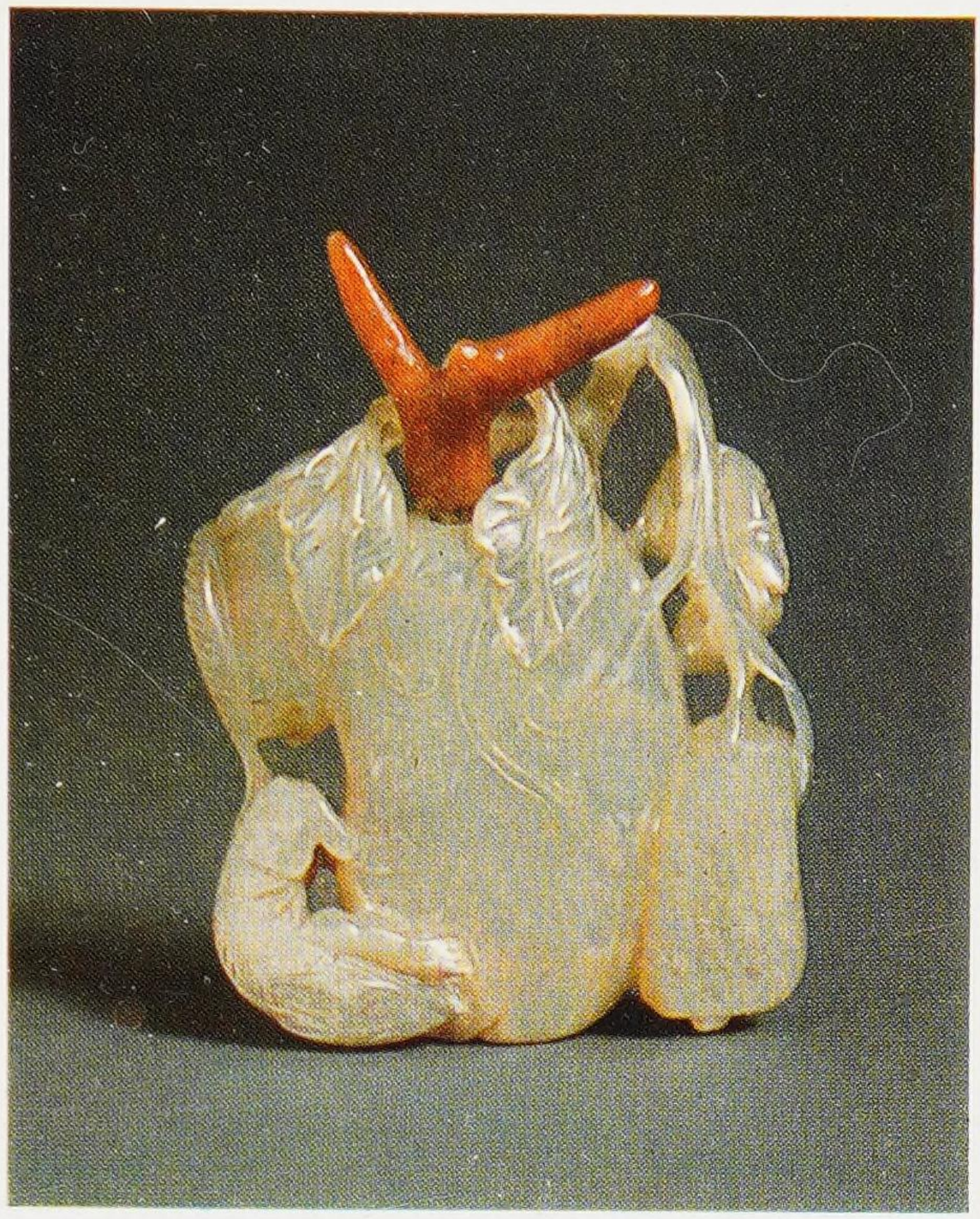
0.60

0.54
Mother-of-pearl in the form of a gourd with a squirrel nibbling a fruit amidst leaves and tendrils in relief. 1820–1900
Height 6·0 cm
This bottle was probably originally a pendant.
cf. O.53

0.59
Coral, carved with a continuous design of flowering peonies and rocks. 1850–1920
Height 4·3 cm

0.60
Coral carved with two birds flying a kite in the form of a moth, the reverse with the immortal, Ho Hsien-ku, in a garden. 1850–1920
Height 5·6 cm

0.54



0.54

Ceramic

C.1

C.1
Soft paste decorated with underglaze cobalt blue and white with boys playing, the base with the six character mark of the K'ang-hsi emperor. 1770–1850
Height 7·4 cm
So-called Chinese soft paste is a type of porcelain discovered in the early eighteenth century and which was at the time of Père d'Entrecolle's letters highly valued. However, by the time that snuff bottles were being made in any quantity, soft paste appears to have been valued no more or less than ordinary porcelain. It is normally characterised by a creamy or beige coloured glaze with a crackled surface.

C.2
Porcelain decorated with underglaze cobalt blue and white with boys at various pursuits, the base with the four character mark of the Yung-chêng emperor.
1770–1850
Height 7·2 cm

C.2

c.3

c.4

c.3
Porcelain decorated with underglaze cobalt blue and white with archaised dragons, the neck with bats, the base with the four character mark of the Yung-chêng emperor. 1770–1850
Height 6·8 cm

c.4
Soft paste, decorated with underglaze cobalt blue and white with the eight immortals on a wave ground, the neck with bats, the base with the six character mark of the Ming Chia-ching emperor. 1770–1850
Height 8·0 cm

c.5
Porcelain decorated with underglaze cobalt blue and white with dragons chasing flaming pearls amidst clouds and waves, the base with the four character mark of the Yung-chêng emperor. 1800–1860
Height 6·2 cm

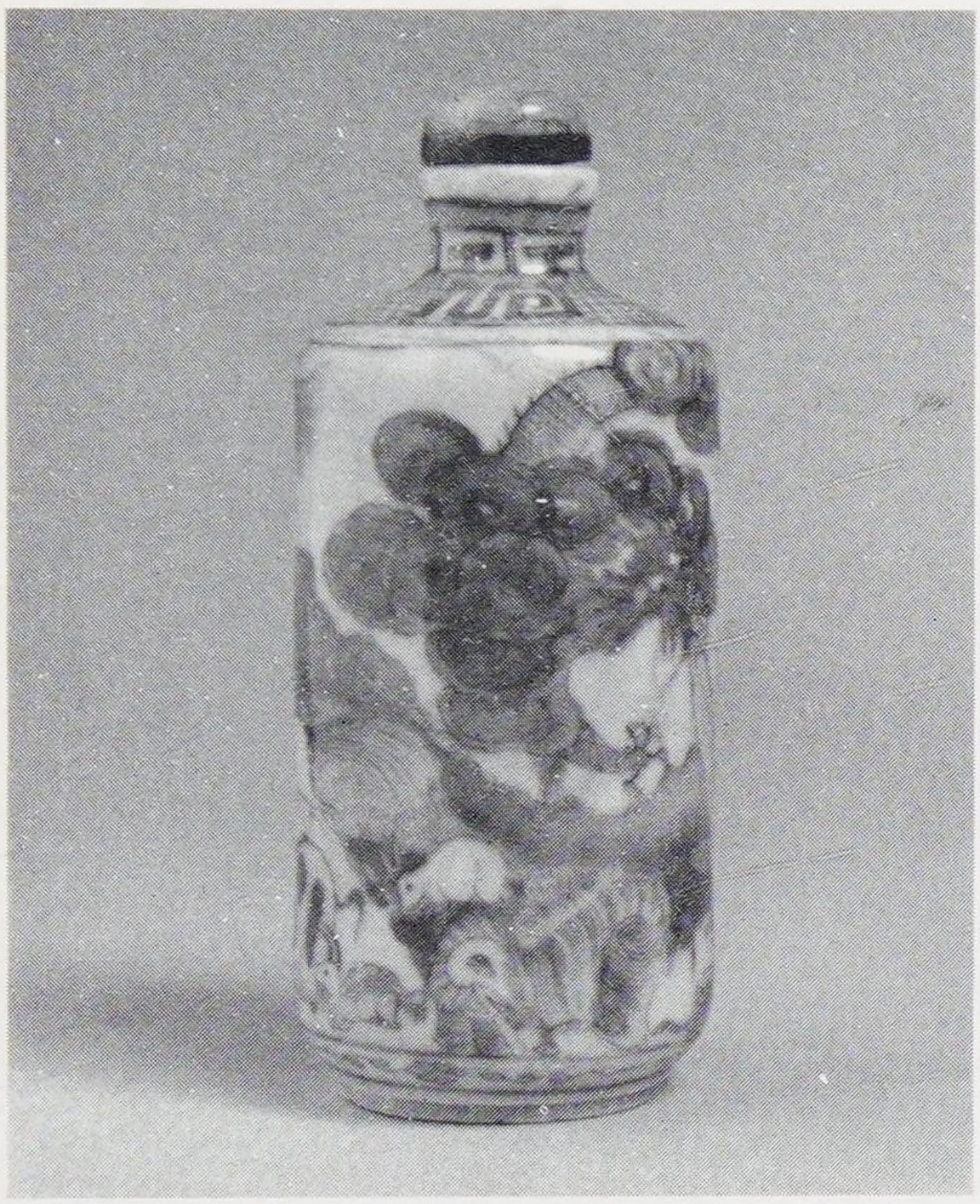
c.6
Porcelain decorated with underglaze cobalt blue and white with figures in a garden, the base with the four character mark of the Kuang-hsü emperor and of the period. 1784–1908
Height 6·9 cm

c.7
Porcelain decorated with underglaze cobalt blue and underglaze iron-red with the twelve animals of the zodiac. 1800–1880
Height 7·8 cm

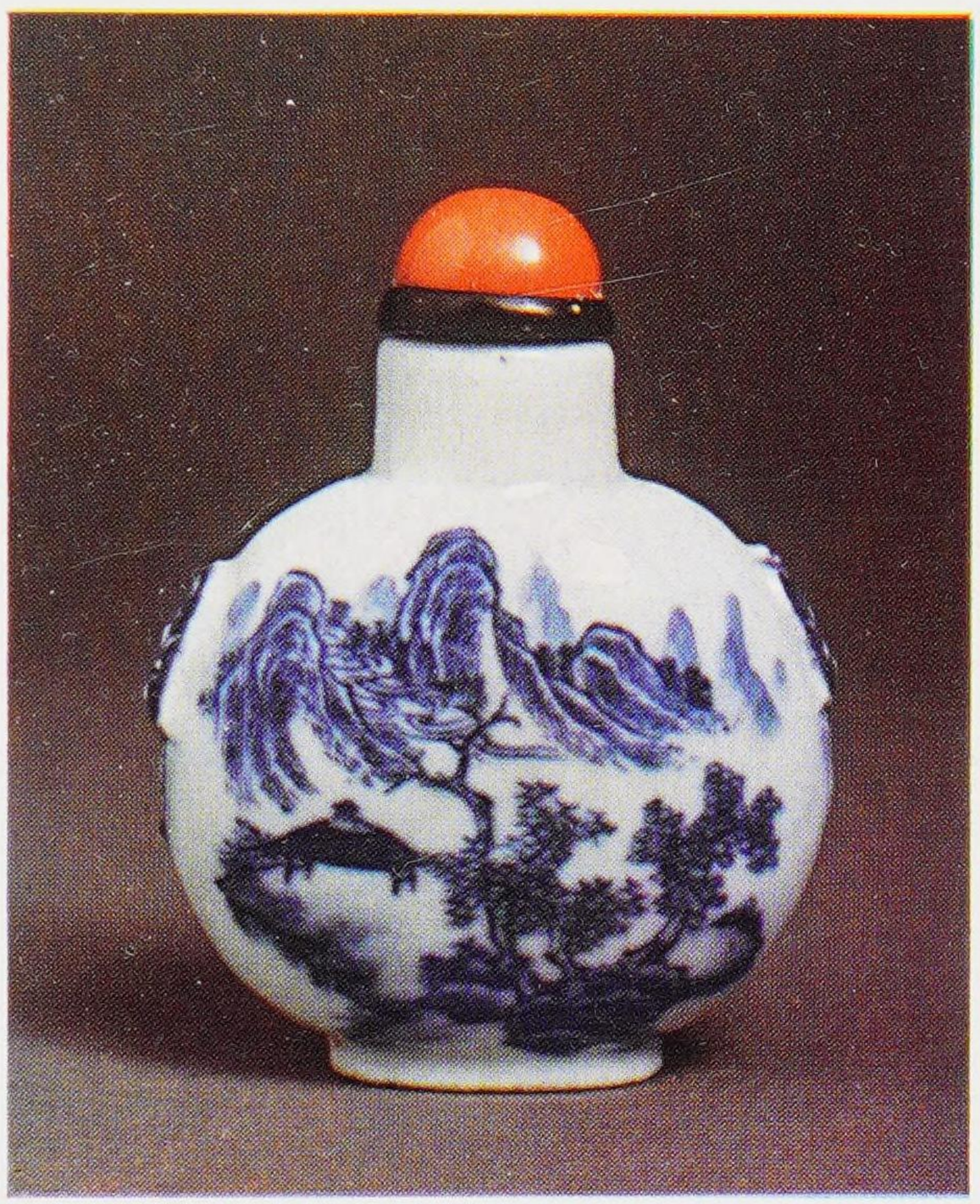
c.8
Porcelain decorated with underglaze cobalt blue and white with pavilions in landscape, the base with the four character mark of the Tao-kuang emperor and of the period. 1821–1850
Height 5·6 cm

c.5

c.6

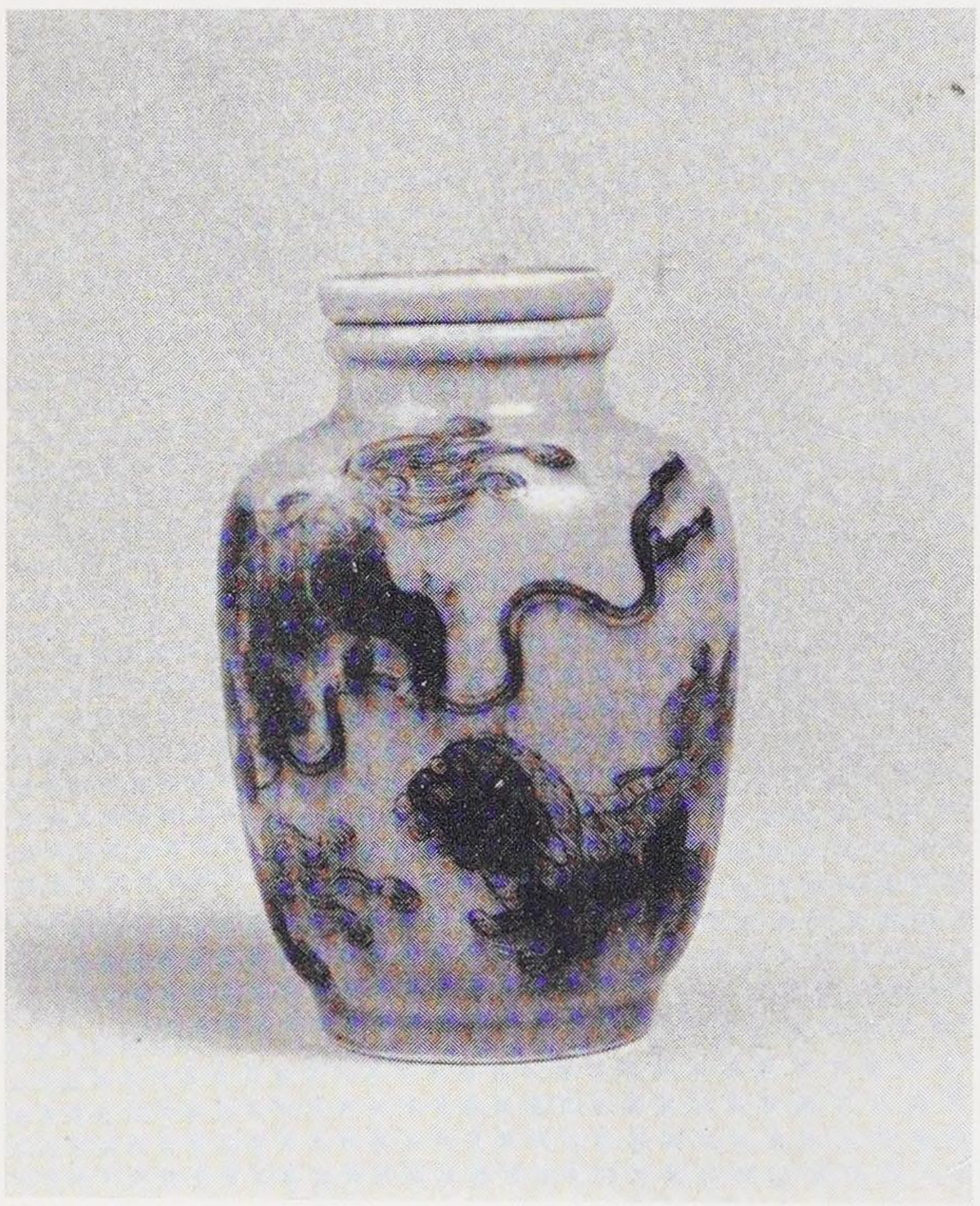


c.7



c.8

C.9



C.10

C.9
Porcelain, double bottle decorated with underglaze cobalt blue and white with children at various pursuits, the bases with the four character mark of the Yung-chêng emperor. 1780–1880
Height 5·2 cm

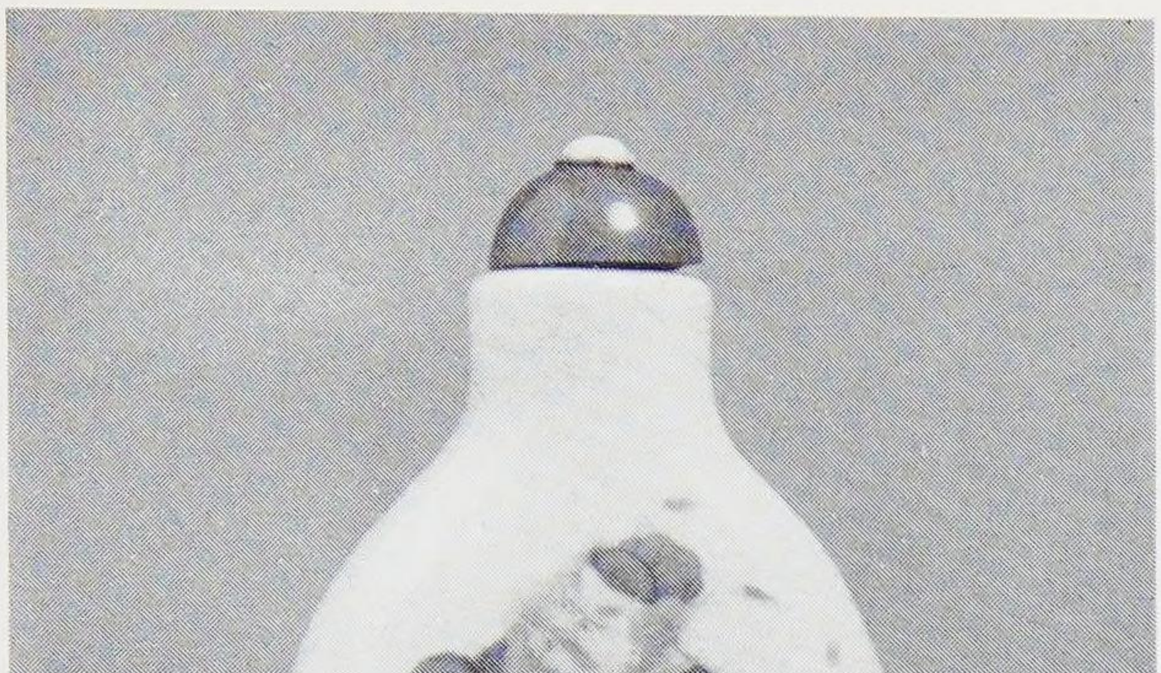
C.10
Porcelain, covered with a yellow glaze and decorated with underglaze cobalt blue with three buddhist lions playing with brocade balls, the base with the four character mark of the Chêng-hua emperor, the stopper matching and original.
1800–1860
Height 5·6 cm

C.11
Porcelain decorated with iron-red with Chung K'uei, the demon queller, in two scenes, the base with the four character seal mark of the Ch'ien-lung emperor.
1830–1900
Height 6·9 cm

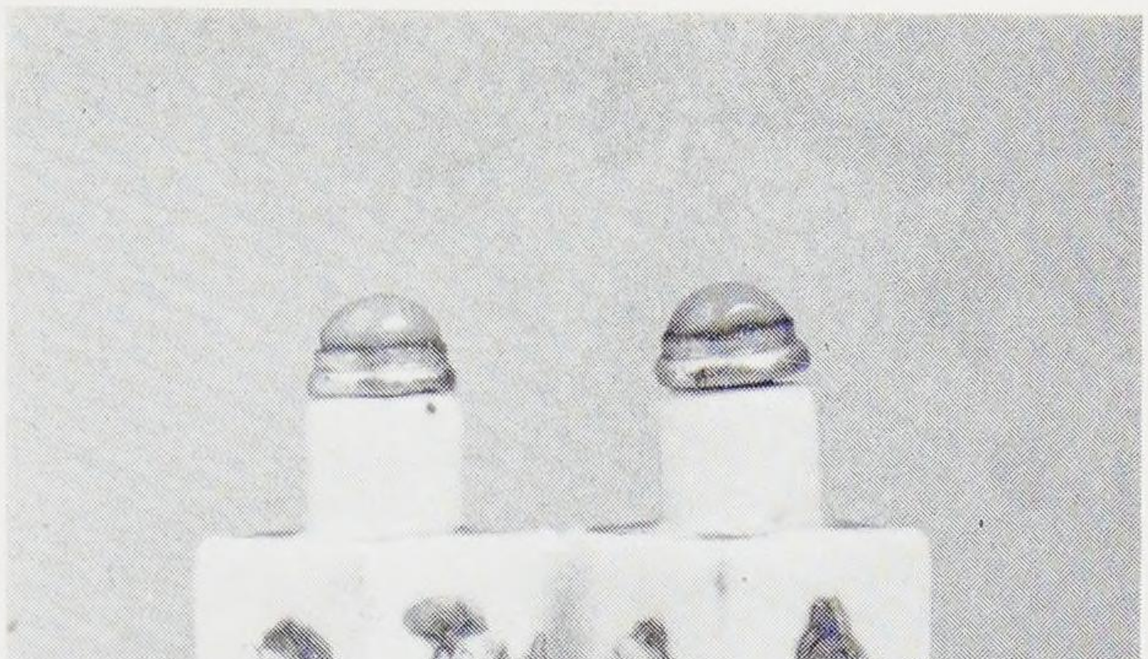
C.12
Porcelain double bottle decorated with *famille-rose* enamels with the eight immortals, the bases with the four character mark in iron red *Yün ch'ieh ching chih* (possibly meaning *made at the cloud steps at Ching-tê-Chên*). 1820–1860
Height 5·4 cm

C.13
Porcelain covered with a black glaze and decorated with white and black with figures in mountainous landscape, the base with the four character mark of the Tao-kuang emperor and of the period. 1821–1850
Height 6·9 cm

C.14
Porcelain covered with a black glaze and decorated with *famille-rose* enamels with a household scene with three figures.
1820–1880
Height 6·9 cm



C.11



C.12

C.13

C.14

c.15

c.16

c.15
Porcelain decorated with green and black with panels, one with Chung-kuei and a bat, the other with a scholar and his pupil, the surround with a black glaze. 1830–1880
Height 6·6 cm

c.16
Porcelain with a black glaze decorated with *famille-rose* enamels with figures in landscape, the base with the four character mark of the Yung-chêng emperor.
1720–1760
Height 7·6 cm

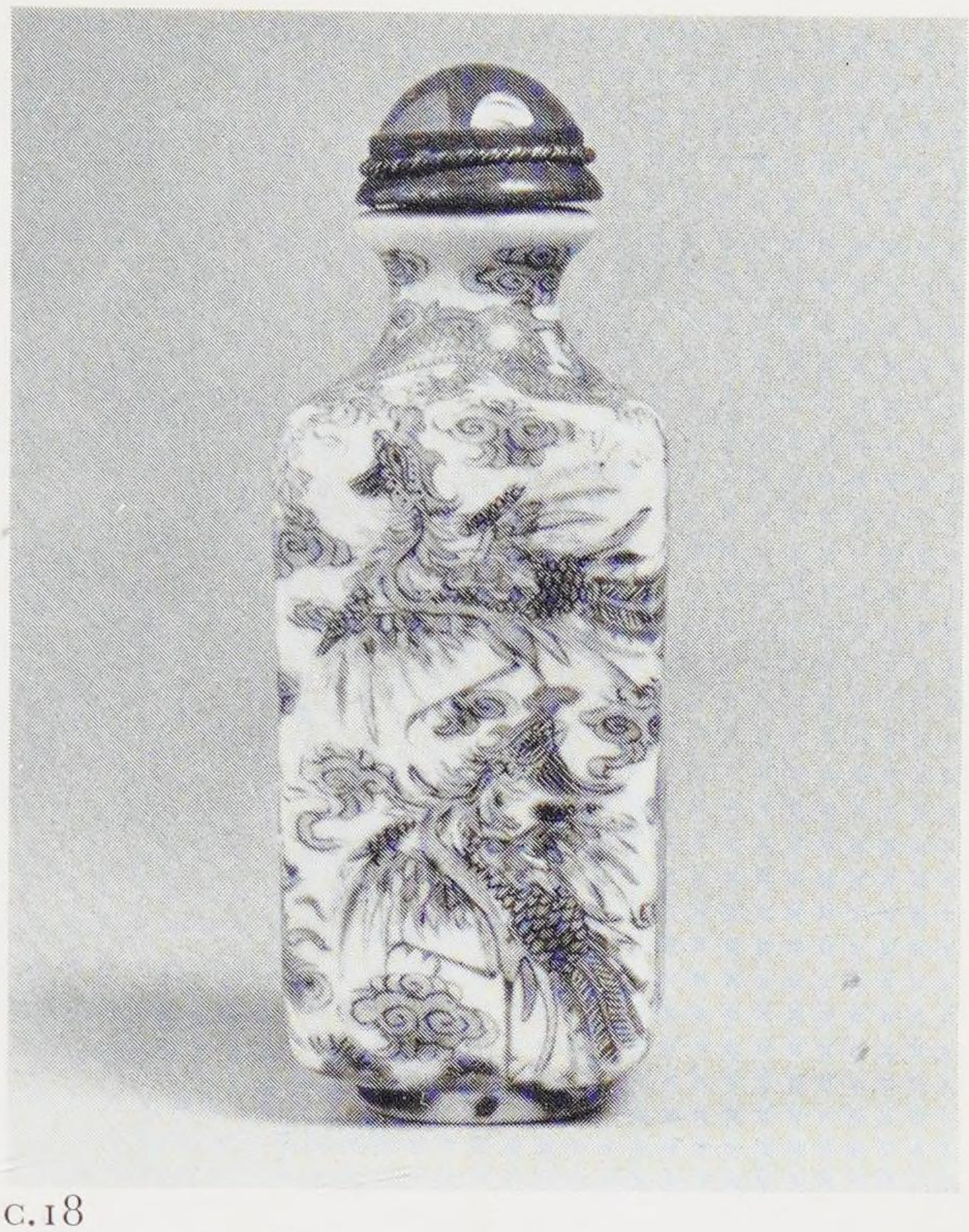
c.17
Porcelain with sepia drawing on a black ground decorated with Ho Hsien-ku and Lü Tung-pin, two of the eight immortals.
1820–1860
Height 5·9 cm

c.18
Porcelain decorated with *famille-rose* enamels with nine phoenix and a dragon, the base with the four character mark of the Yung-chêng emperor. 1830–1880
Height 7·0 cm

c.19
Porcelain decorated with *famille-rose* enamels on a gold ground with the eighteen lohan, the base with the four character seal mark of the Ch'ien-lung emperor. 1820–1920
Height 5·4 cm

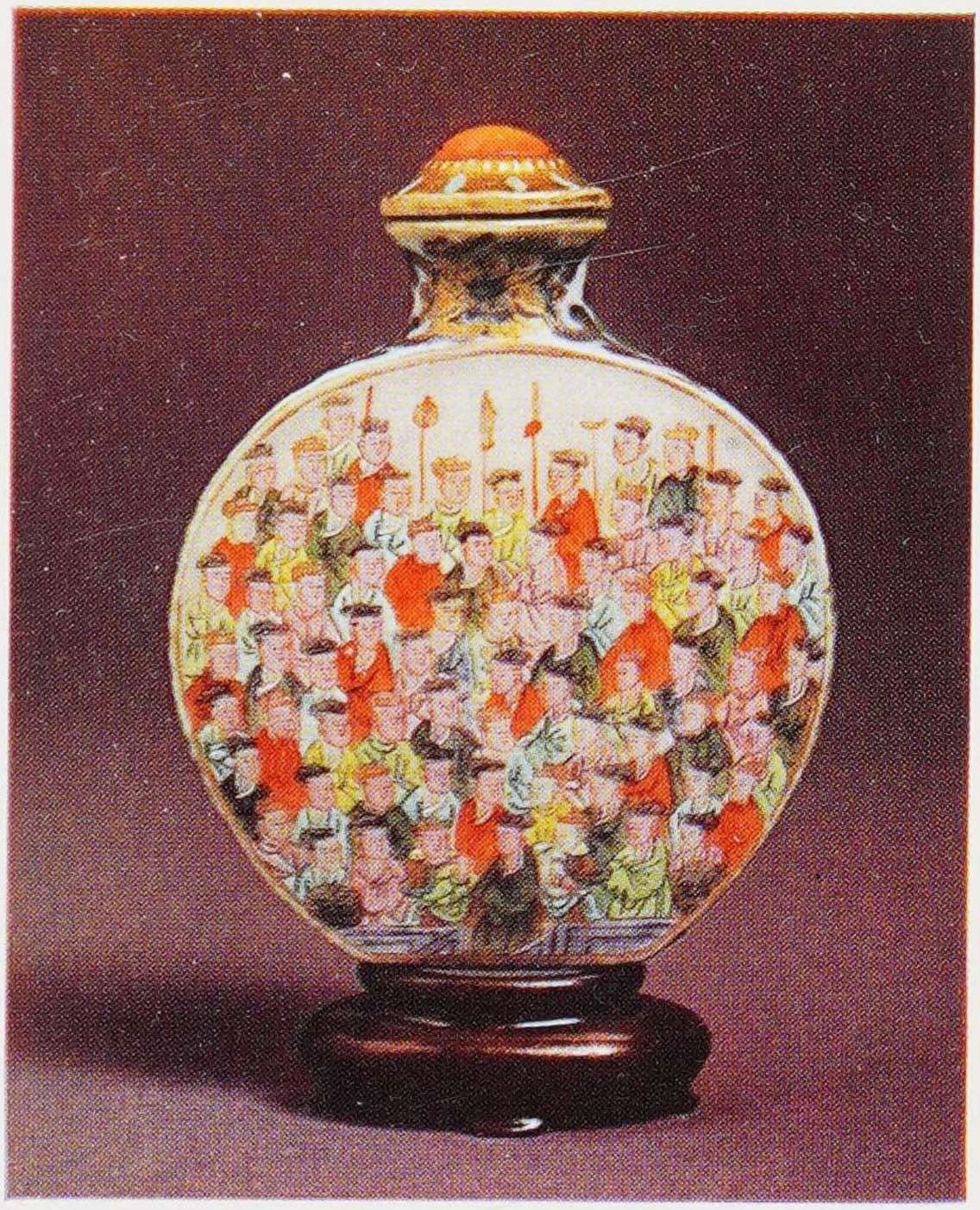
c.20
Porcelain decorated with *famille-rose* enamels, underglaze blue and gilt with a gathering of figures in a pavilion, the base with the six character mark of the Ch'ien-lung emperor in underglaze blue and of the period, the stopper contemporary with the bottle. 1736–1795
Height 6·0 cm

C.17



C.18

C.19



C.20

C.21

C.22

C.21
Porcelain, decorated with *famille-rose* enamels, iron-red and gilt with floral subject, the base with the four character seal mark of the Ch-ien-lung emperor in iron-red. 1850–1920

C.22
Height 5·4 cm
Porcelain decorated with *famille-rose* enamels and underglaze blue with landscape scenes, the base with the four character seal mark of the Ch'ien-lung emperor. 1820–1880
Height 5·0 cm

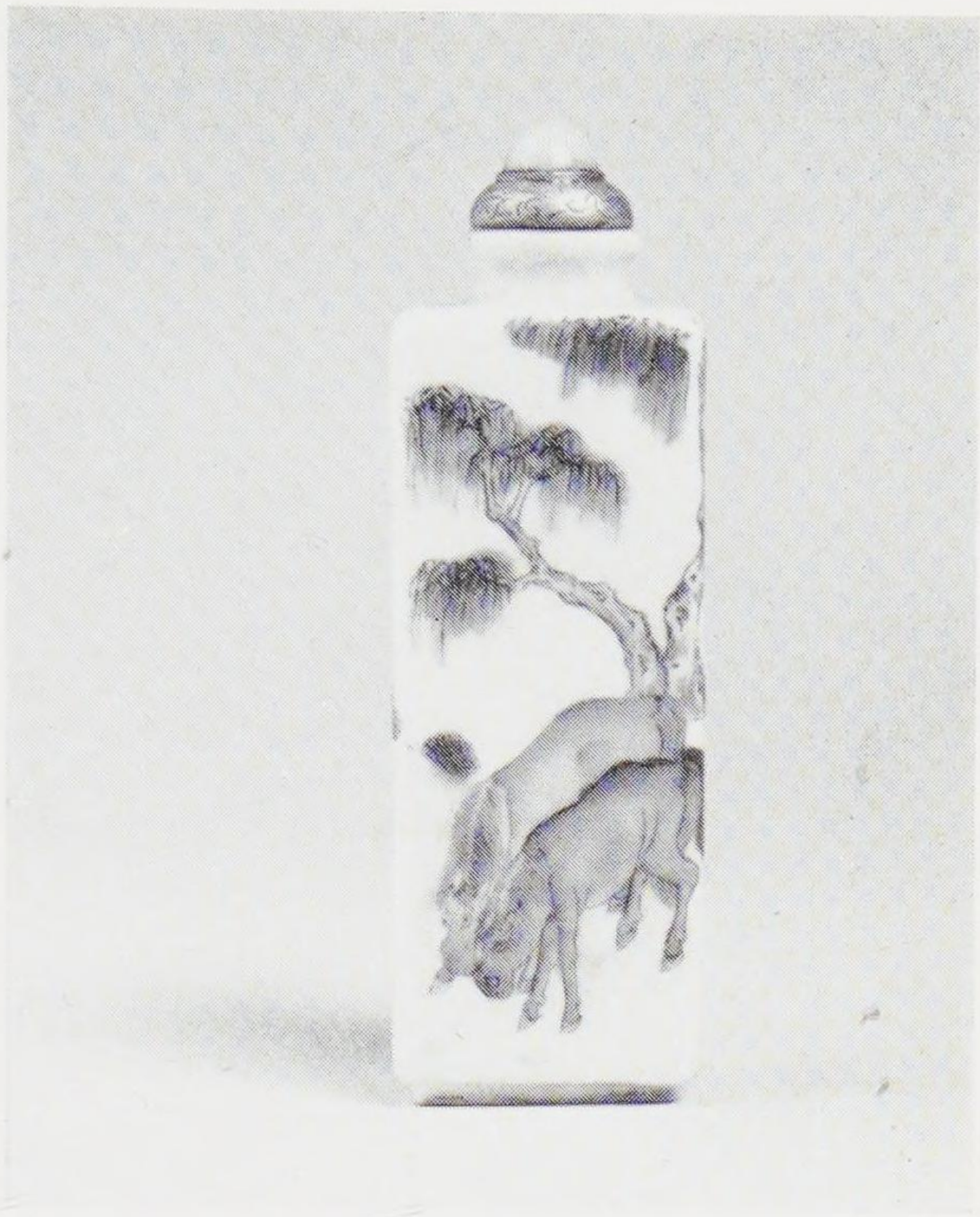
C.23
Porcelain decorated with *famille-rose* enamels and underglaze blue with a deity and two attendants in landscape, the reverse with pavilions in landscape, the base with the four character seal mark of the Ch'ien-lung emperor in iron-red. 1850–1920
Height 5·4 cm

C.24
Porcelain decorated with *famille-rose* enamels with six horses in landscape, the base with the four character seal mark of the Ch'ien-lung emperor. 1820–1900
Height 7·6 cm

C.25
Porcelain decorated with *famille-rose* enamels with lohan, the base with the four character seal mark of the Tao-kuang emperor and of the period. 1821–1850
Height 5·0 cm

C.26
Porcelain decorated with *famille-rose* enamels with a riverscape, the base with the four character seal mark of the Tao-kuang emperor and of the period. 1821–1850
Height 6·0 cm

C.23



C.24

C.25

C.26

C.27

C.28

C.27
Porcelain decorated with *famille-rose* enamels with two deities, the base with a three character hall mark in iron-red.
1820–1860
Height 7·3 cm

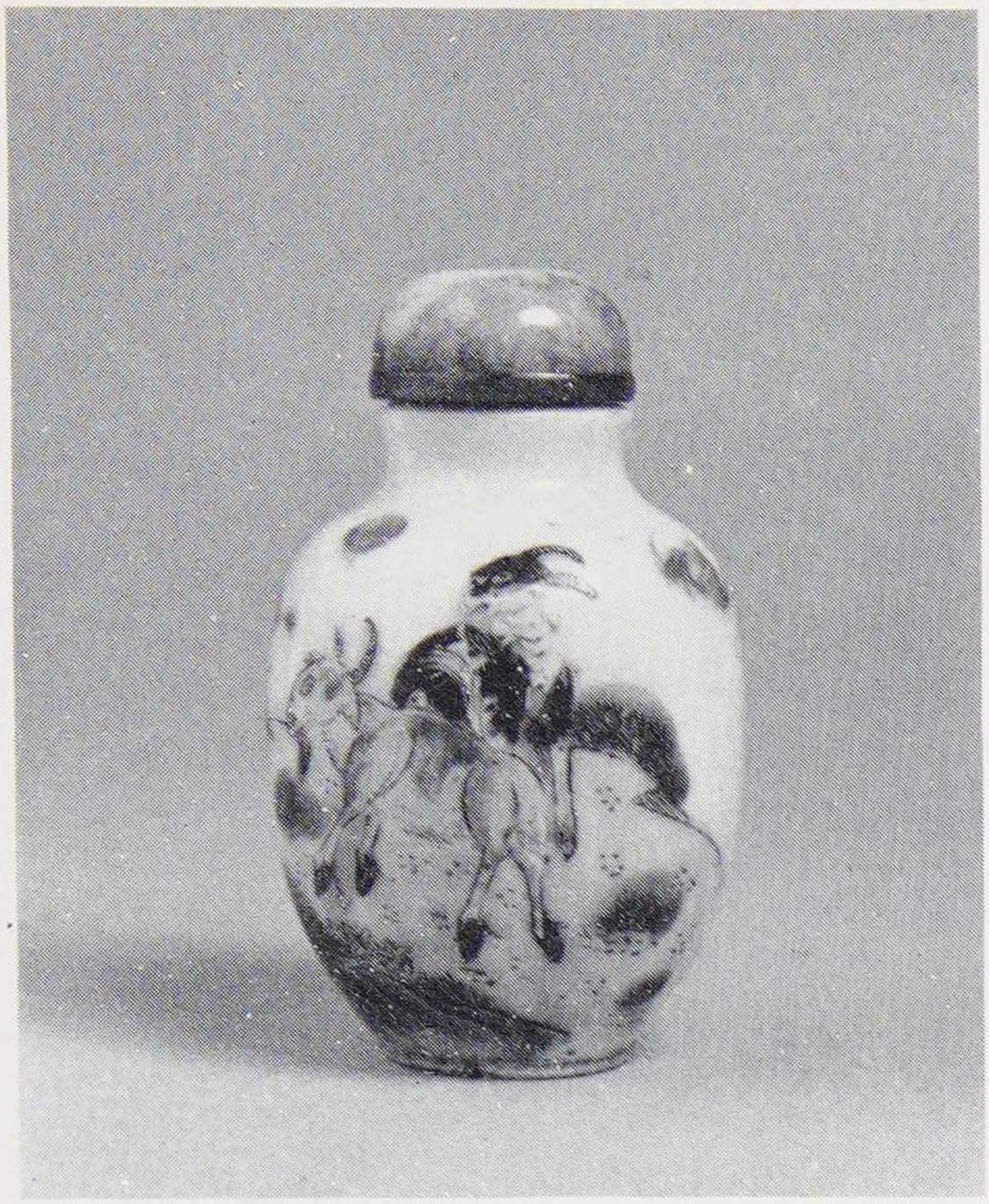
C.28
Porcelain decorated with *famille-rose* enamels and underglaze blue with two European portraits, the sides with floral scroll, the base with a two character hall mark in iron-red. 1880–1930
This head of a foreigner if inverted becomes a head of the opposite sex and is often found on late 19th century medicine bottles.

C.29
Porcelain decorated with *famille-rose* enamels with goats in landscape. 1850–1920
Height 5·0 cm

C.30
Porcelain decorated with *famille-rose* enamels with figures in landscape.
1795–1830
Height 6·0 cm

C.31
Porcelain decorated with iron-red enamel and incised on the white ground with a five clawed dragon, the shoulders moulded with mask and mock ring handles.
1820–1880
Height 6·3 cm

C.32
Porcelain decorated with *famille-rose* enamels on a black ground with floral subject, the base with the four character seal mark of the Yung-chêng emperor in iron-red. 1820–1880
Height 7·6 cm

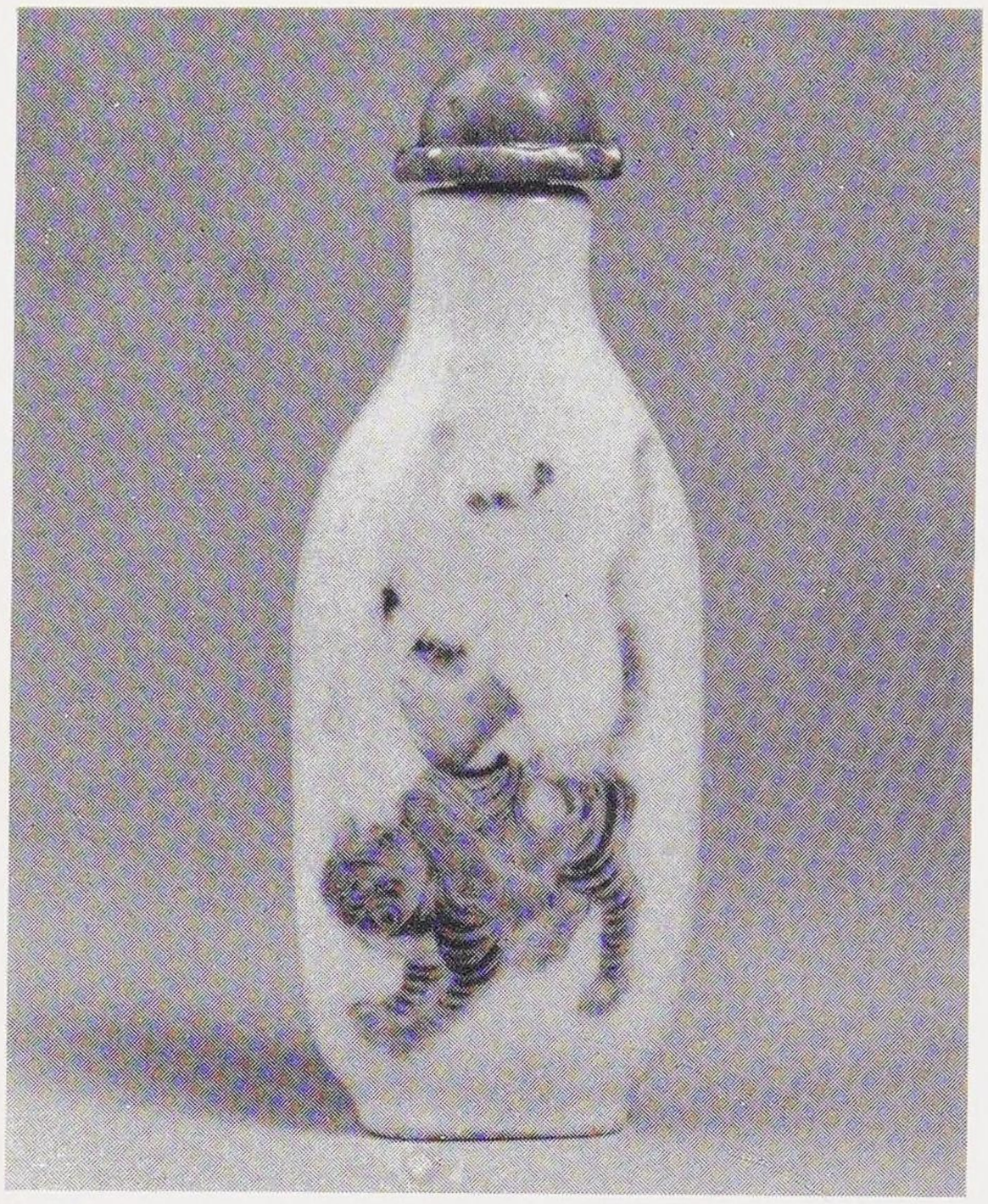


C.29

C.30

C.31

C.32



C.33

C.34

C.33
Porcelain decorated with *famille-rose* enamels with a boy on a tiger, the reverse moulded with a still life, the base with a two character mark in iron-red. 1830–1880
Height 7·3 cm

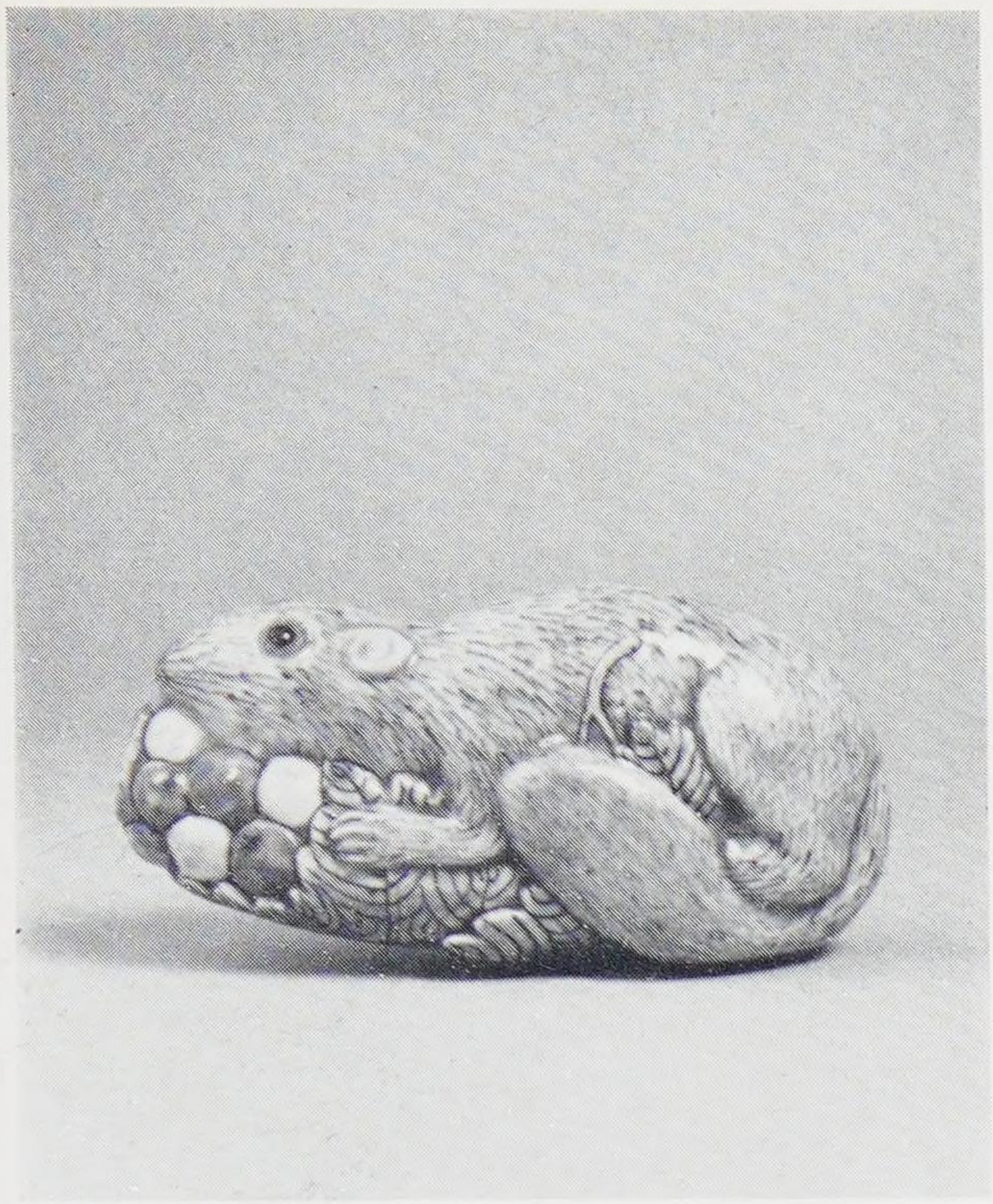
C.34
Porcelain decorated with *famille-rose* enamels on a pale turquoise ground with four fan-tailed carp, the neck and foot with key fret borders, the base with the four character seal mark of the Ch'ien-lung emperor in iron-red. 1850–1920
Height 8·0 cm

C.36
Porcelain moulded in the form of a squirrel on a grape vine and decorated in green and *famille-rose* enamels. 1795–1840
Length 7·2 cm

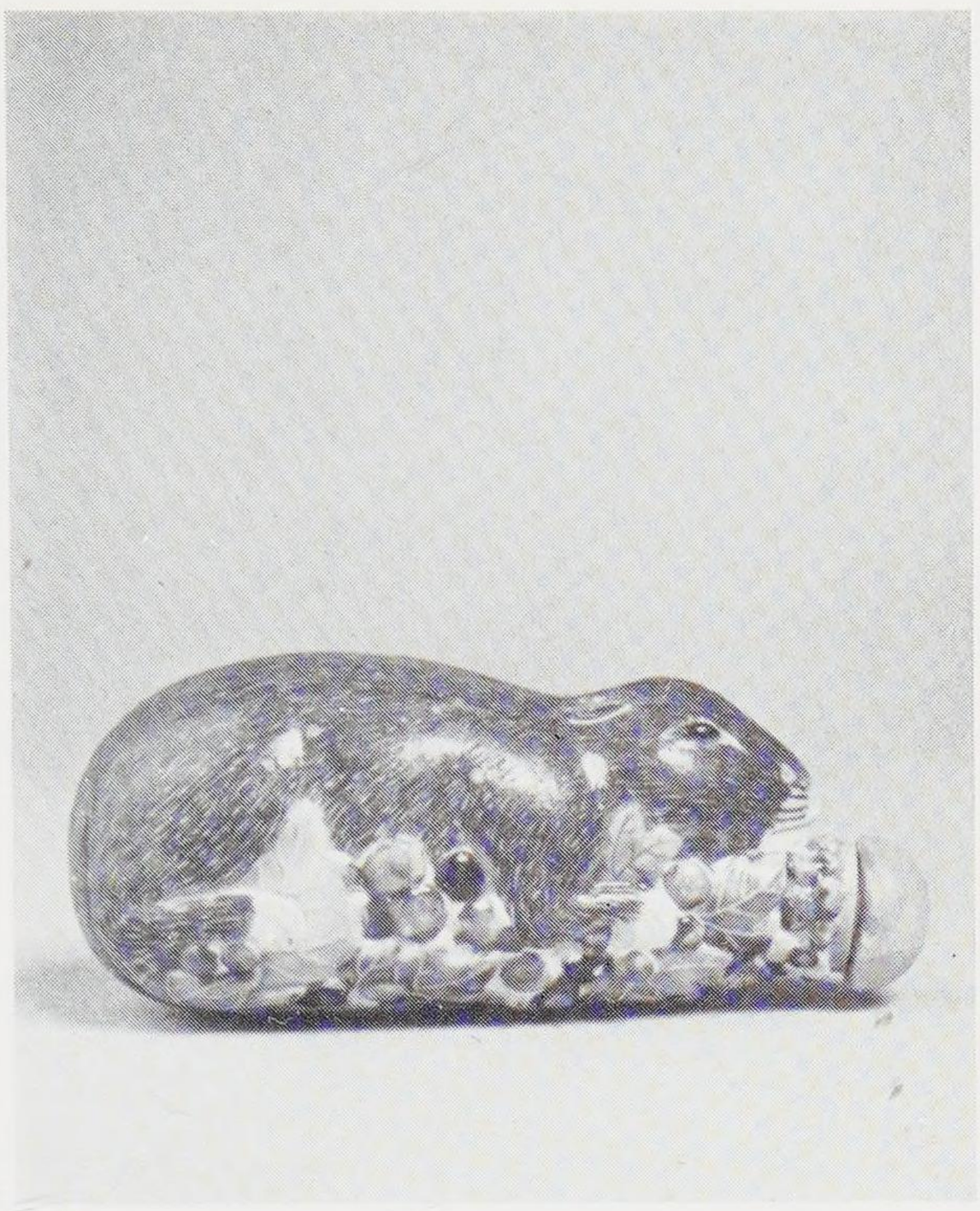
C.37
Porcelain moulded in the form of a squirrel on a grape vine and decorated with olive brown and *famille-rose* enamels. 1800–1860
Length 6·9 cm

C.39
Porcelain moulded in the form of a cicada and painted in naturalistic colours. 1850–1920
Length 7·5 cm

C.41
Porcelain moulded in the form of Li T'ieh-kuai, one of the eight immortals, leaning on his pilgrim's gourd, and decorated with green and *famille-rose* enamels. 1800–1860
Height 6·2 cm



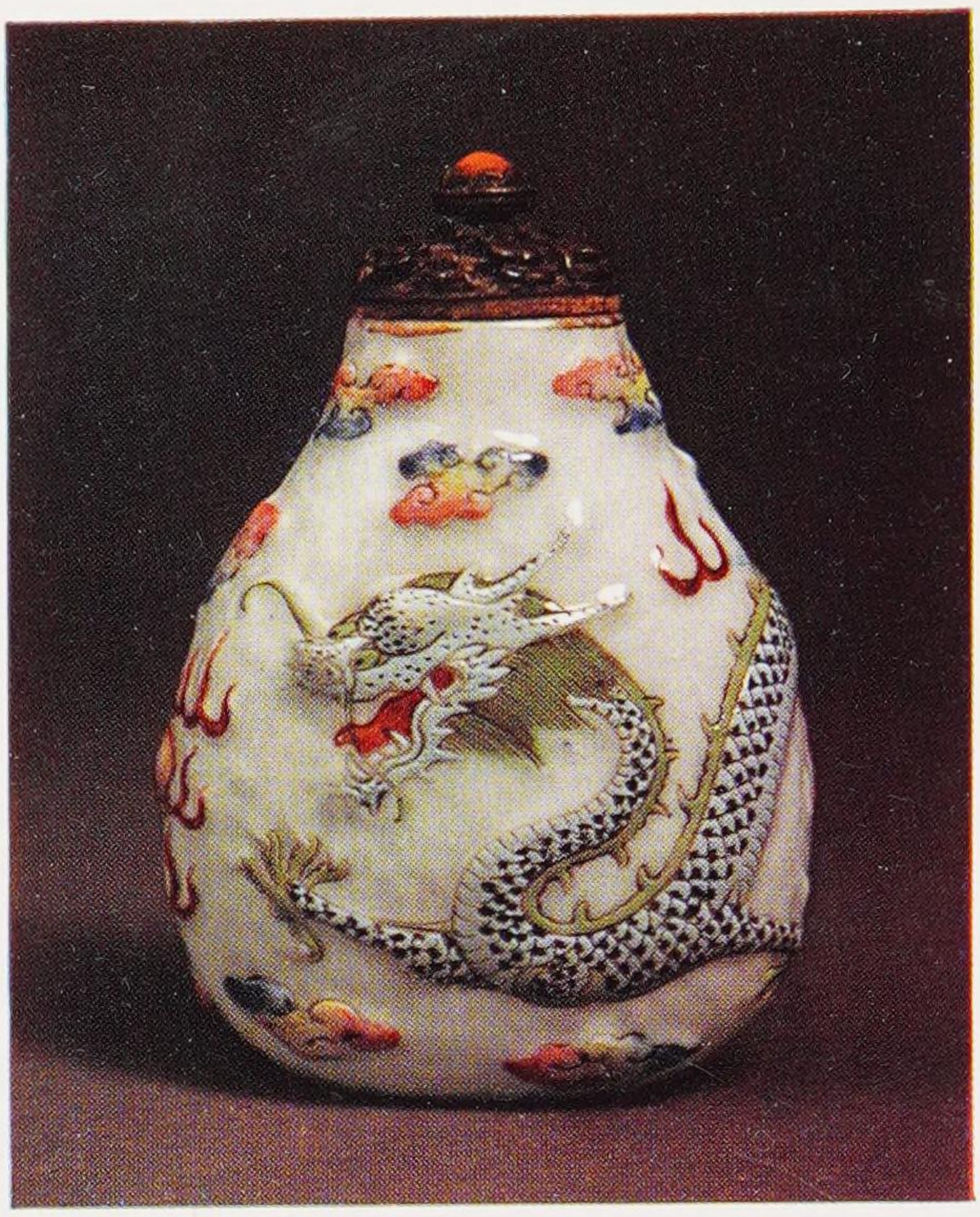
c.36



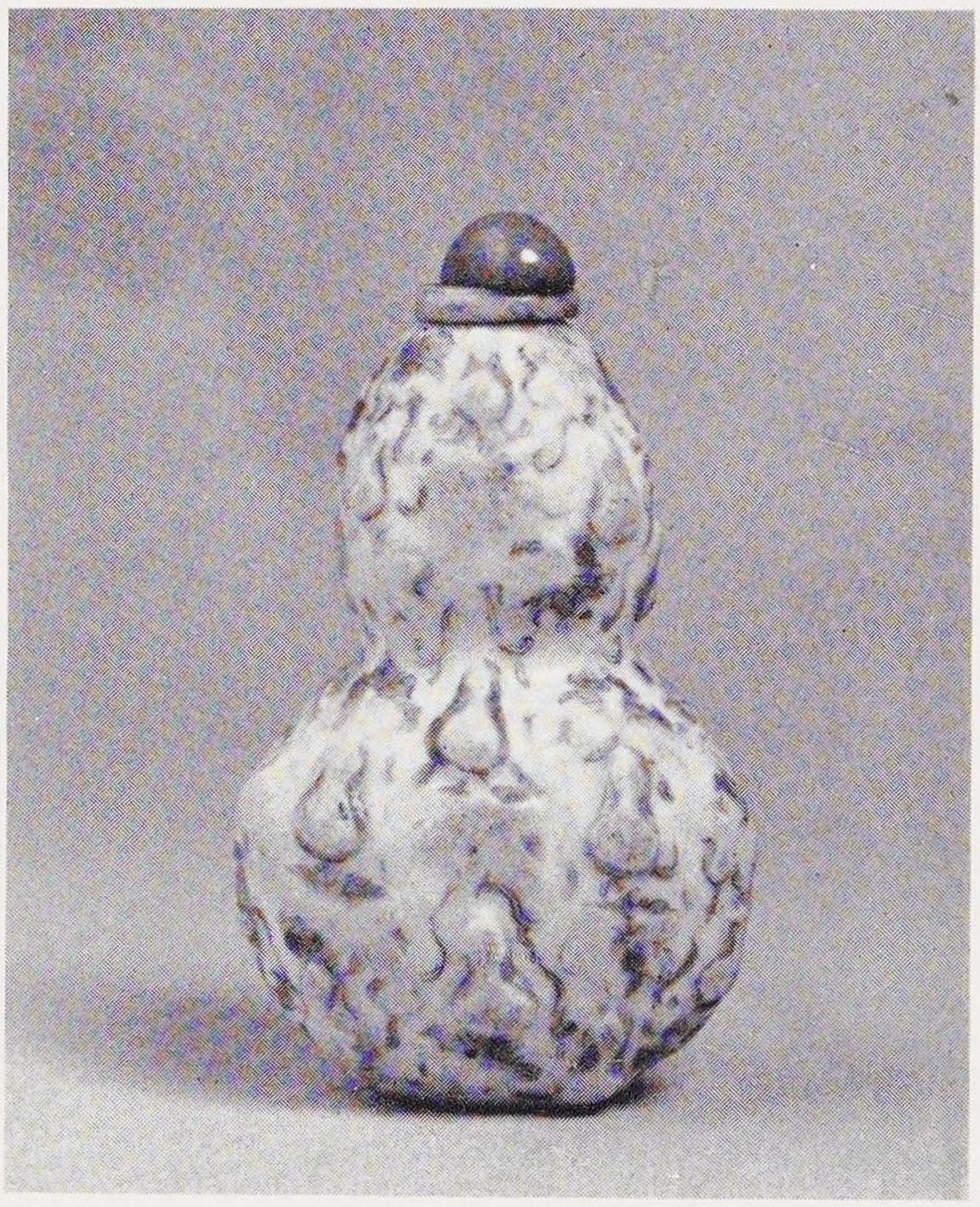
c.37

c.39

c.41



c.35



c.42

c.35
Porcelain moulded and decorated with *famille-rose* enamels with a dragon chasing a flaming pearl amidst flames and clouds, the base with the four character mark in iron red *Kuan yao nei tsao* (*made within the official Kiln*)
1830–1860
Height 6·0 cm

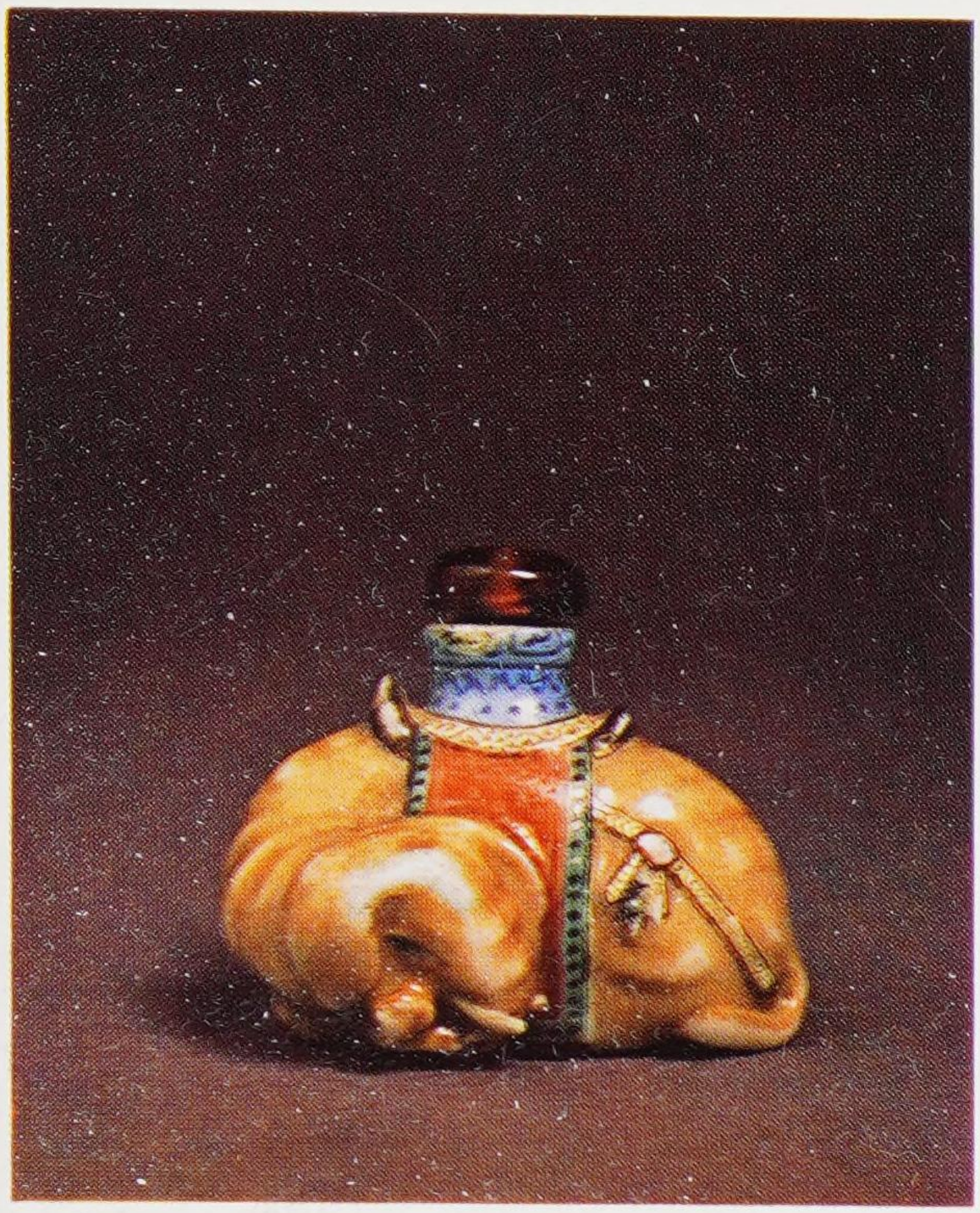
c.38
Porcelain moulded in the form of a reclining elephant with a saddle cloth and decorated with brown and *famille-rose* enamels. 1770–1820
Length 8·5 cm

c.40
Porcelain moulded and decorated with *famille-rose* enamels with pine, bamboo and prunus with a bat and ling chih fungus.
1795–1820
Height 7·6 cm
Pine, bamboo and prunus are known as 'the three friends of winter' and are depicted together to symbolise longevity. The bat and ling chih fungus are also symbols of longevity.

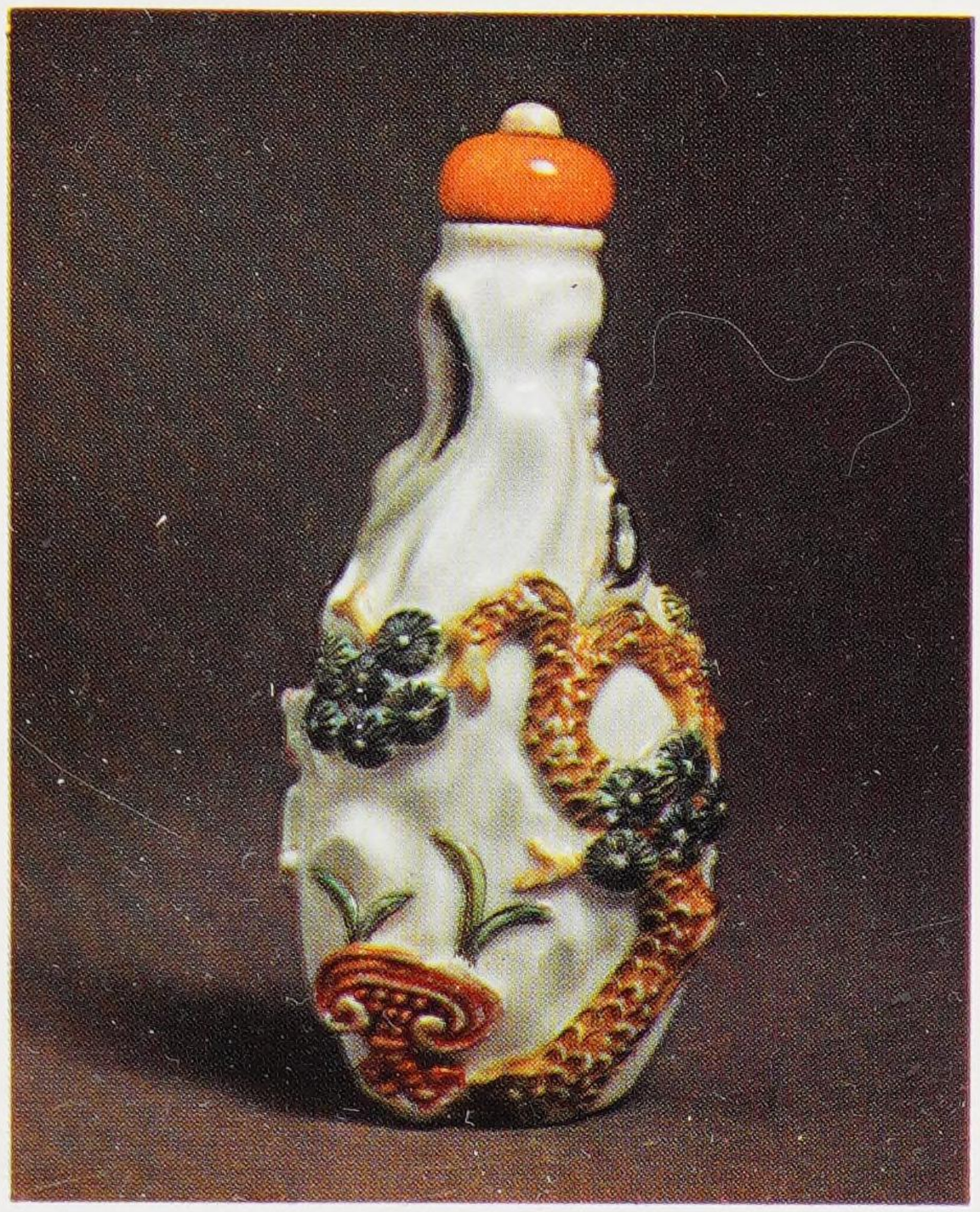
c.42
Porcelain in the form of a double gourd, moulded and decorated with *famille-rose* enamels with fruiting gourd vines, the base with the remains of a red seal mark.
1770–1820
Height 6·1 cm

c.43
Porcelain moulded with the eight buddhist emblems on a wave ground pierced through to reveal the inner bottle and covered with a creamy white glaze. 1770–1820
Height 6·2 cm

c.44
Soft paste moulded in relief with the eighteen lohan against a wave ground and covered with a white glaze. 1770–1820
Height 6·2 cm



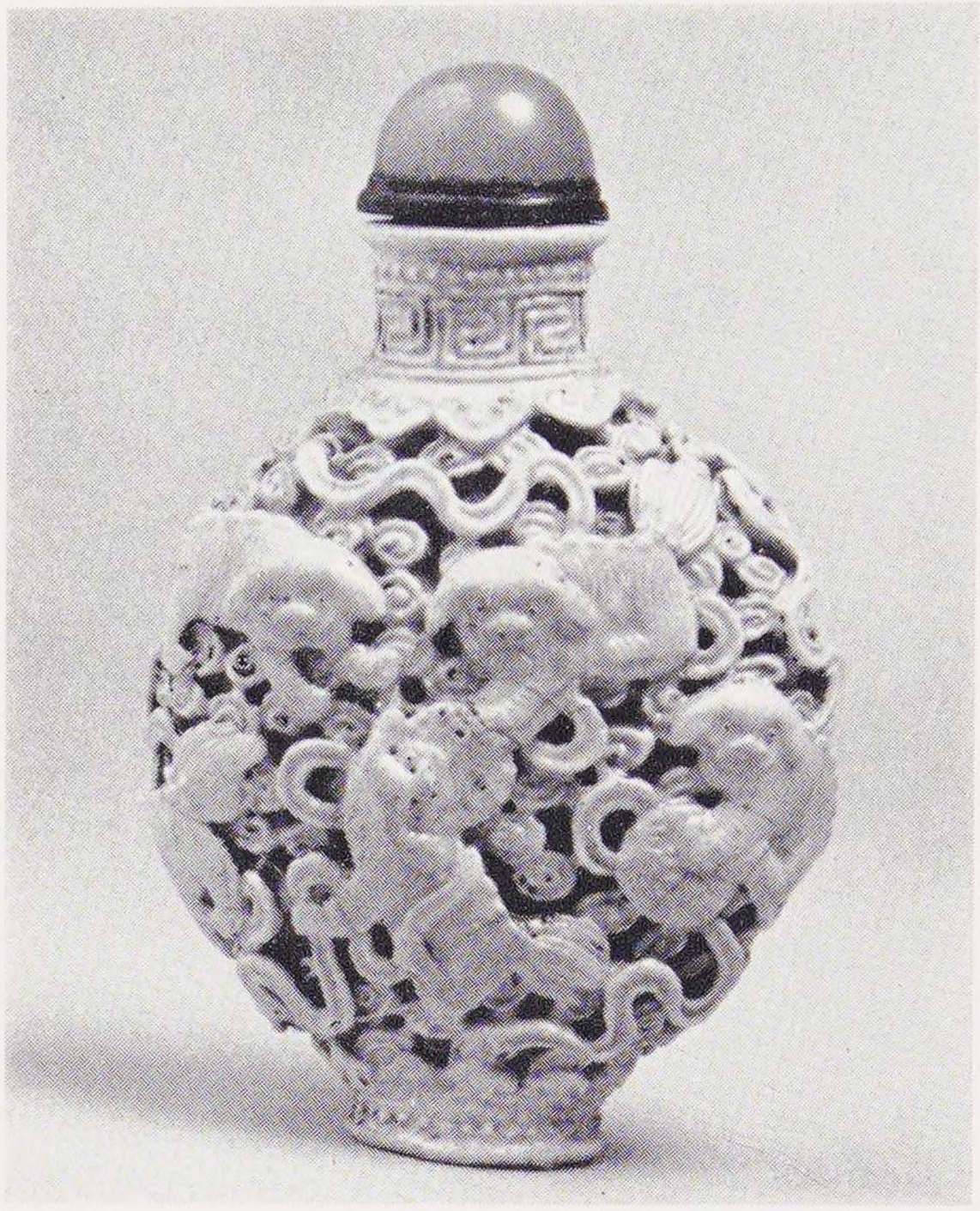
C.38



C.40

C.43

C.44



c.45

c.46

c.45
Porcelain moulded with nine buddhist lions playing with brocade balls against a cloud ground pierced through to reveal the inner bottle and covered with a crackled creamy glaze, the base with the four character seal mark of the Ch'ien-lung emperor.
1830–1880
Height 7·0 cm

c.46
Porcelain moulded in relief with bats and clouds and partially decorated with a white glaze. 1820–1900
Height 7·5 cm

c.47
Porcelain moulded with dragon and phoenix amidst clouds, the ground pierced through to reveal the inner bottle, and covered with a turquoise blue glaze.
1795–1820
Height 7·1 cm

c.48
Porcelain moulded in relief with the eight buddhist emblems against a key fret ground pierced through to reveal the inner bottle and covered with a veined turquoise glaze to imitate the stone. 1770–1820
Height 7·0 cm

c.49
Porcelain moulded with a dragon and phoenix against a cloud ground pierced through to reveal the inner bottle and covered with a dark blue glaze. 1795–1820
Height 7·5 cm

c.50
Porcelain moulded with the eight buddhist emblems, the ground pierced through to reveal the inner bottle, and covered with a dark blue glaze. 1795–1820
Height 7·0 cm

C.47

C.48

C.49

C.50

C.51

C.52

C.51
Porcelain moulded with nine buddhist lions playing with brocade balls, the ground pierced through to reveal the inner bottle, and covered with a dark blue glaze, the stopper matching and original. 1795–1820
Height 6·1 cm

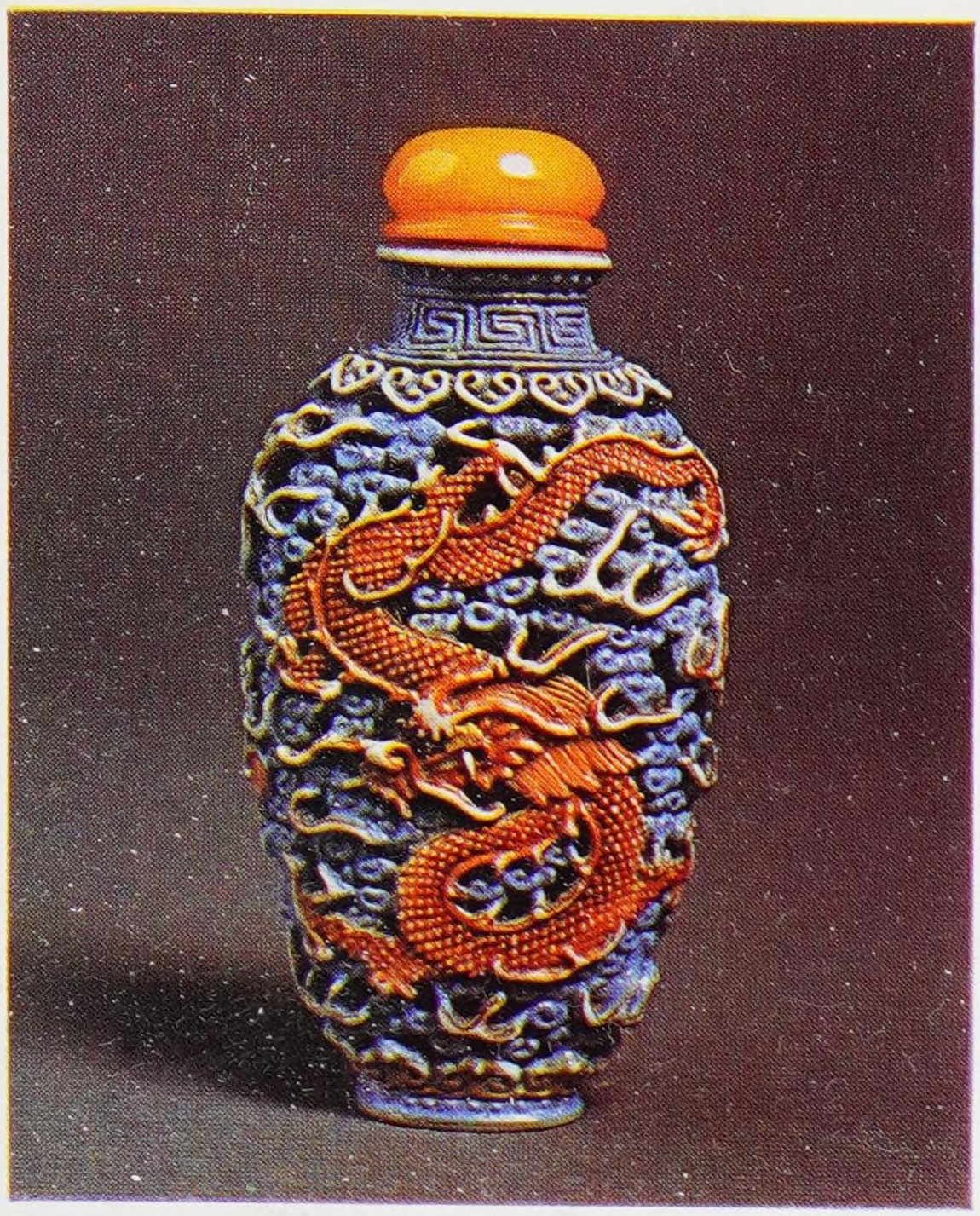
C.52
Porcelain moulded with nine buddhist lions playing with brocade balls, the ground pierced through to reveal the inner bottle, and covered with a coral red glaze, the base with the four character seal mark of the Chia-ch'ing emperor in gilt and of the period. 1795–1820
Height 5·8 cm

C.53
Porcelain moulded with dragon and phoenix, the ground pierced through to reveal the inner bottle, and covered with a coral glaze. 1796–1820
Height 5·8 cm

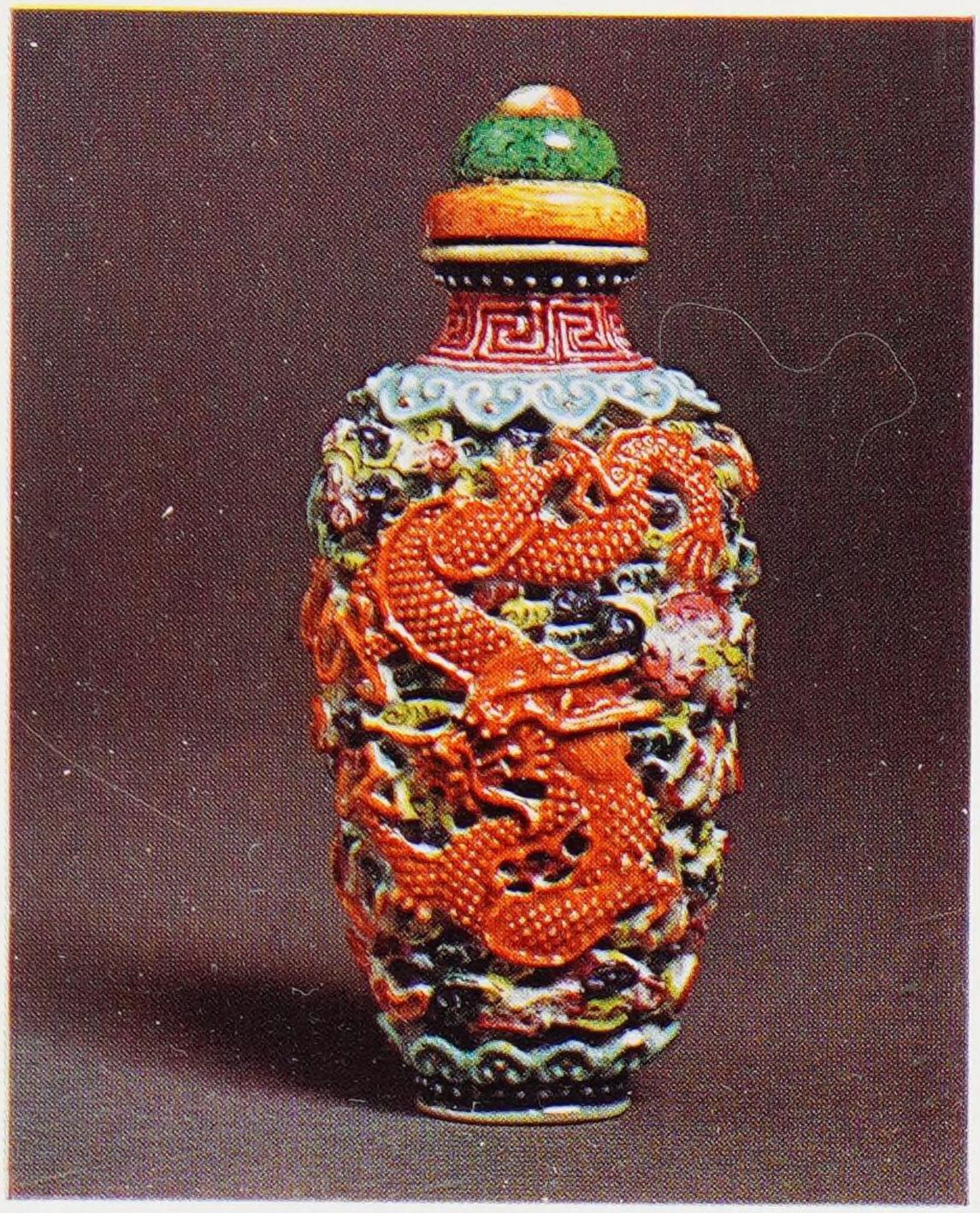
C.54
Porcelain moulded with dragon and phoenix against a cloud ground pierced through to reveal the inner bottle and decorated with *famille-rose* and iron-red enamels on a pale blue ground. 1795–1820
Height 7·0 cm
This combination of colours is unusual.

C.55
Porcelain moulded with dragon and phoenix, the ground pierced through to reveal the inner bottle, and decorated with *famille-rose* enamels, the base with a typical illegible red seal. 1795–1820
Height 7·2 cm

C.56
Porcelain moulded with dragon and phoenix on a wave ground pierced through to reveal the inner bottle and decorated with *famille-rose* enamels, the base with the four character seal mark of the Chia-ch'ing emperor and of the period. 1796–1820
Height 7·4 cm

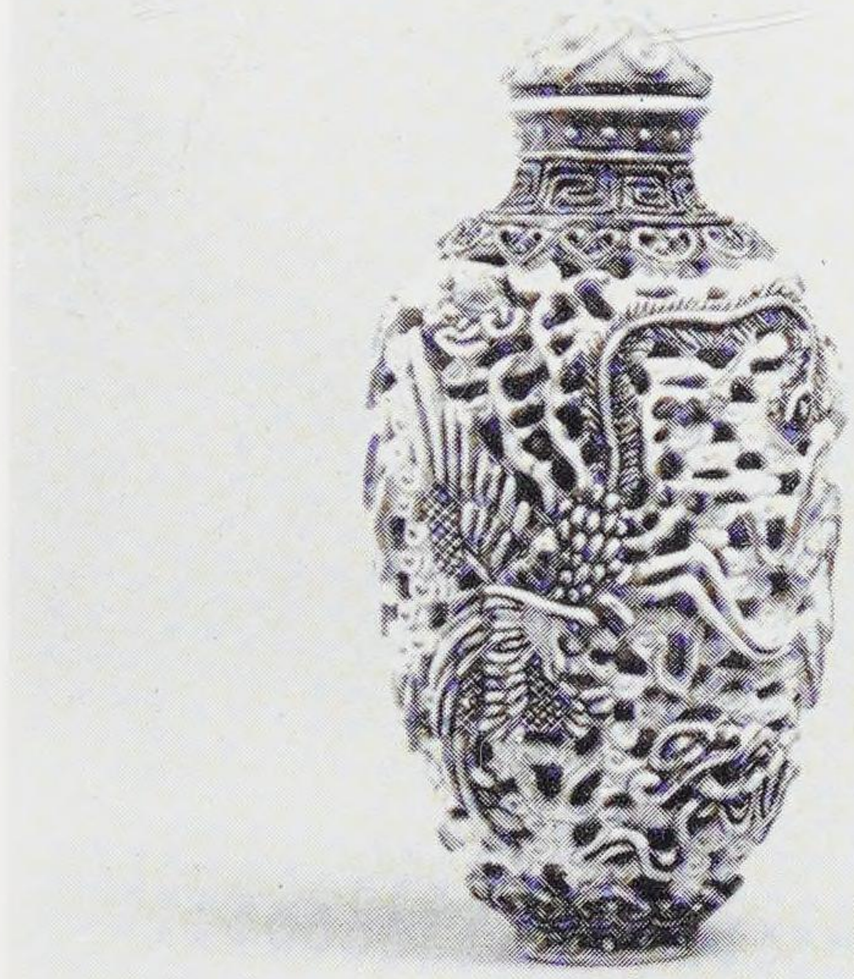


c.54



c.55

c.53



c.56

c.57

c.58

c.57
Porcelain moulded with dragon and phoenix, the ground pierced through to reveal the inner bottle and decorated with *famille-rose* enamels, the base with the four character seal mark of the Chia-ch'ing emperor and of the period. 1796–1820
Height 7·5 cm

c.58
Porcelain moulded with nine buddhist lions playing with brocade balls, the ground pierced through to reveal the inner bottle, and decorated with the *famille-rose* enamels, the base with the four character seal mark of the Chia-ch'ing emperor and of the period. 1796–1820
Height 7·4 cm

c.59
Porcelain moulded in relief with the eighteen lohan and decorated with *famille-rose* enamels on a green ground. 1800–1860
Height 6·6 cm

c.60
Porcelain moulded in relief with lotus pickers in riverscape and two figures in a pavilion, decorated with *famille-rose* enamels, the base with a typical illegible red seal. 1795–1820
Height 6·8 cm

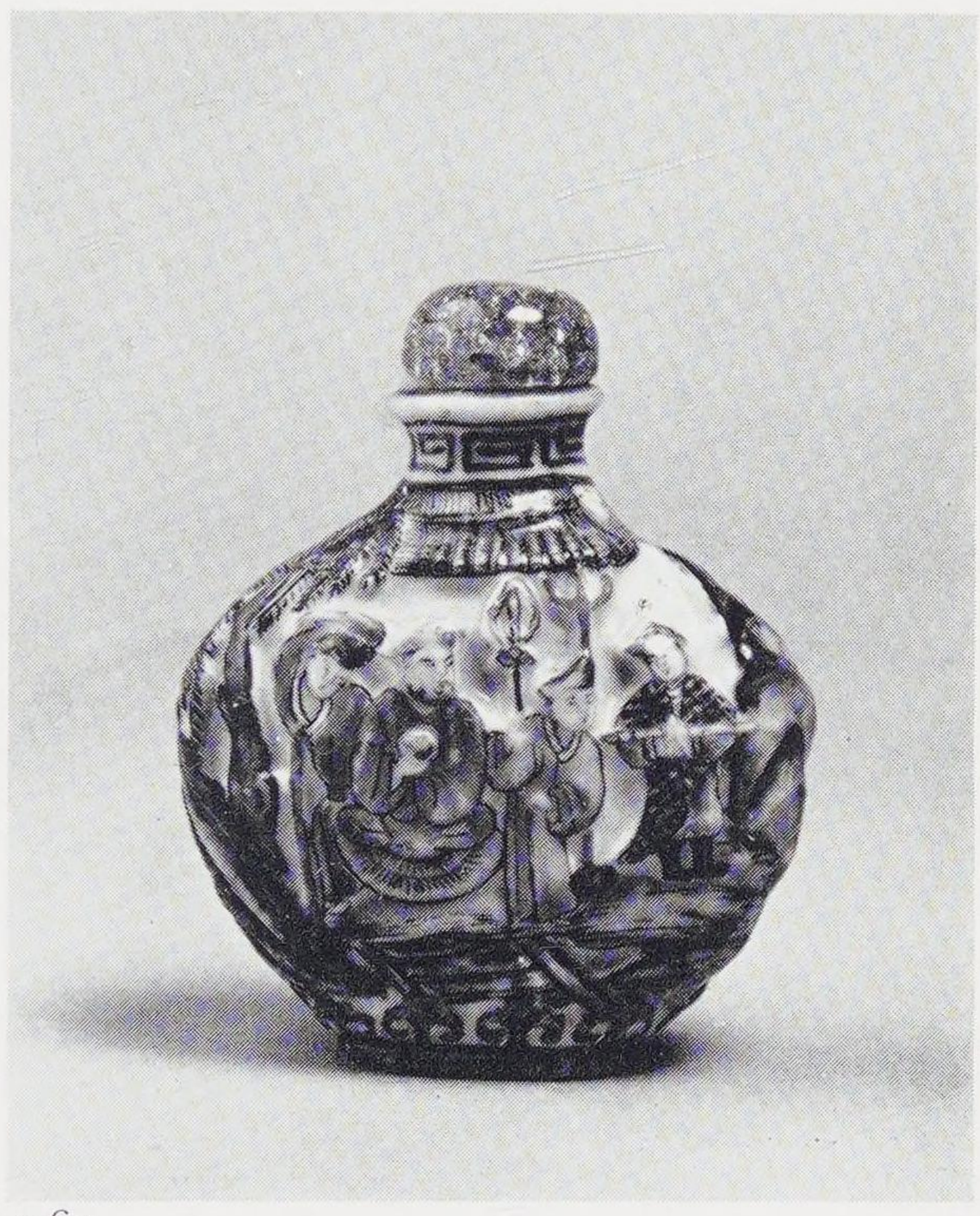
c.61
Porcelain moulded in relief with figures in a sampan on a wave ground and two figures in a garden, decorated with *famille-rose* enamels, the base with the four character seal mark of the Ch'ien-lung emperor. 1770–1820
Height 7·1 cm

c.62
Porcelain moulded in relief with figures in riverscape, decorated with *famille-rose* enamels, the base with a peach and a bat in iron-red. 1770–1820
Height 5·2 cm

c.59

c.60

c.61



c.62

c.63

c.63
Porcelain moulded in relief with ladies and children playing in a pavilion garden, decorated with *famille-rose* enamels, the base with the four character seal mark of the Chia-ch'ing emperor. 1770–1820
Height 5·2 cm

c.64
Porcelain moulded in relief with nine buddhist lions playing with brocade balls, decorated with *famille-rose* enamels on a gilt *café au lait* ground, the base with a two character chuan mark of the Ch'ien-lung emperor. 1770–1795
Height 6·3 cm

c.65
Porcelain moulded in relief with fruiting gourd vine and leaves, decorated with *famille-rose* enamels, the base with the four character seal mark of the Chia-ch'ing emperor in iron-red. 1770–1820
Height 5·2 cm
cf. C.67

c.66
Porcelain moulded with the eighteen lohans against a wave ground, decorated with *famille-rose* enamels on a green ground, the base with the four character seal mark of the Ch'ien-lung emperor. 1800–1860
Height 6·5 cm
cf. C.67

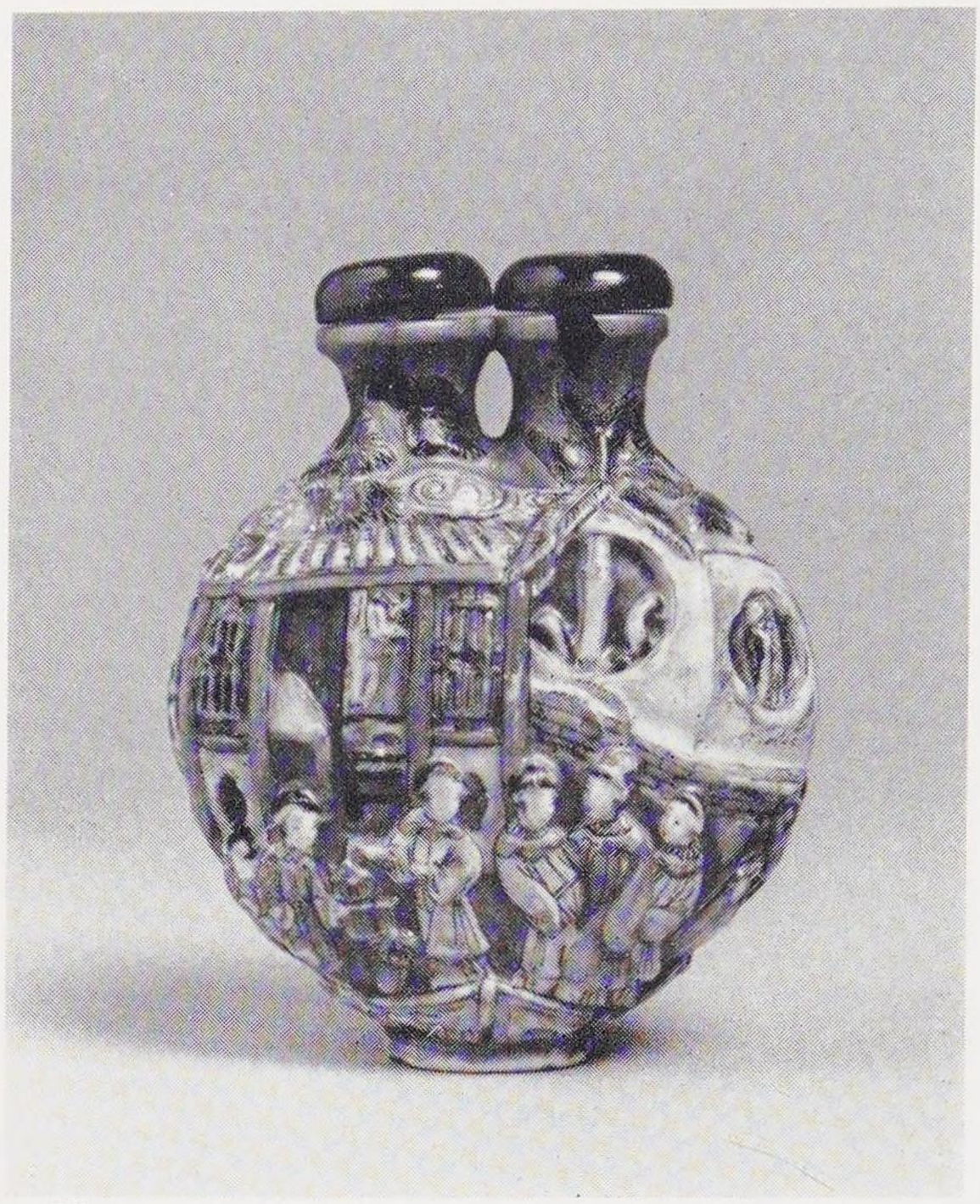
c.67
Porcelain moulded with the eighteen lohan against a wave ground, decorated with *famille-rose* enamels on a green ground, the base with the four character seal mark of the Ch'ien-lung emperor. 1800–1860
Height 6·8 cm
C. 65, C.66 and C.67 are stylistically similar and are of the same period.

c.64

c.65

c.66

c.67



c.68

c.69

c.68
Porcelain bottle with two necks moulded in relief with two ladies on a bridge, the reverse with a mythological scene, decorated with *famille-rose* enamels, the base with the six character mark of the Ch'ien-lung emperor in iron-red. 1800–1850
Height 7·0 cm

c.69
Porcelain moulded in relief with a continuous riverscape with warriors in wooded landscape, decorated with *famille-rose* enamels, the base with the six character seal mark of the Ch'ien-lung emperor. 1795–1820
Height 7·0 cm

c.70
Porcelain moulded with a continuous mythological scene of deities in riverscape, decorated with *famille-rose* enamels, the base with a typical illegible red seal. 1795–1820
Height 6·5 cm

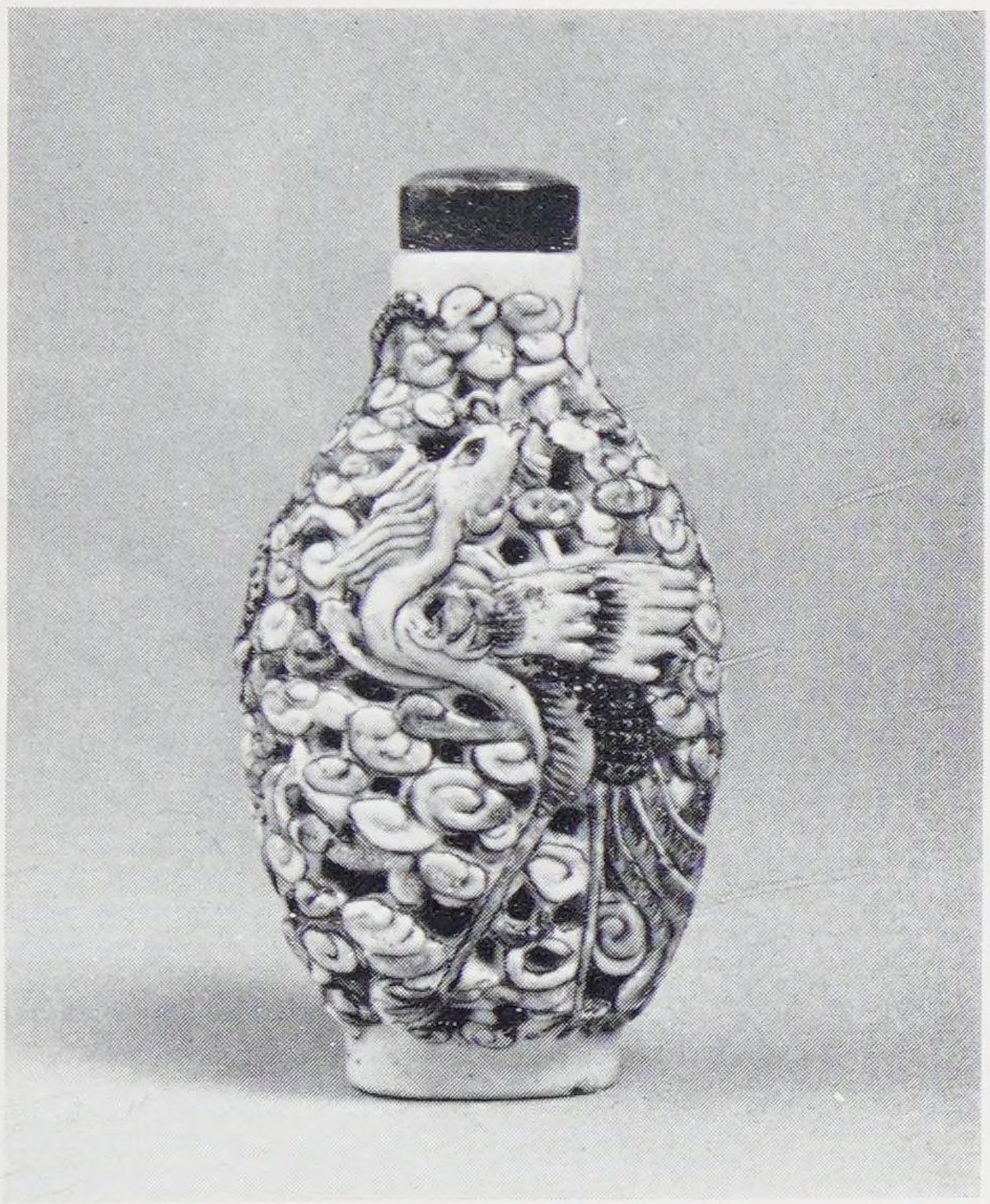
c.71
Porcelain moulded with a continuous mythological scene with figures riding various beasts, the base with the four character seal mark of the Ch'ien-lung emperor. 1820–1860
Height 7·3 cm

c.72
Porcelain moulded with a phoenix and a dragon chasing an applied garnet pearl against a cloud ground pierced through to reveal the inner bottle. 1850–1920
Height 6·5 cm

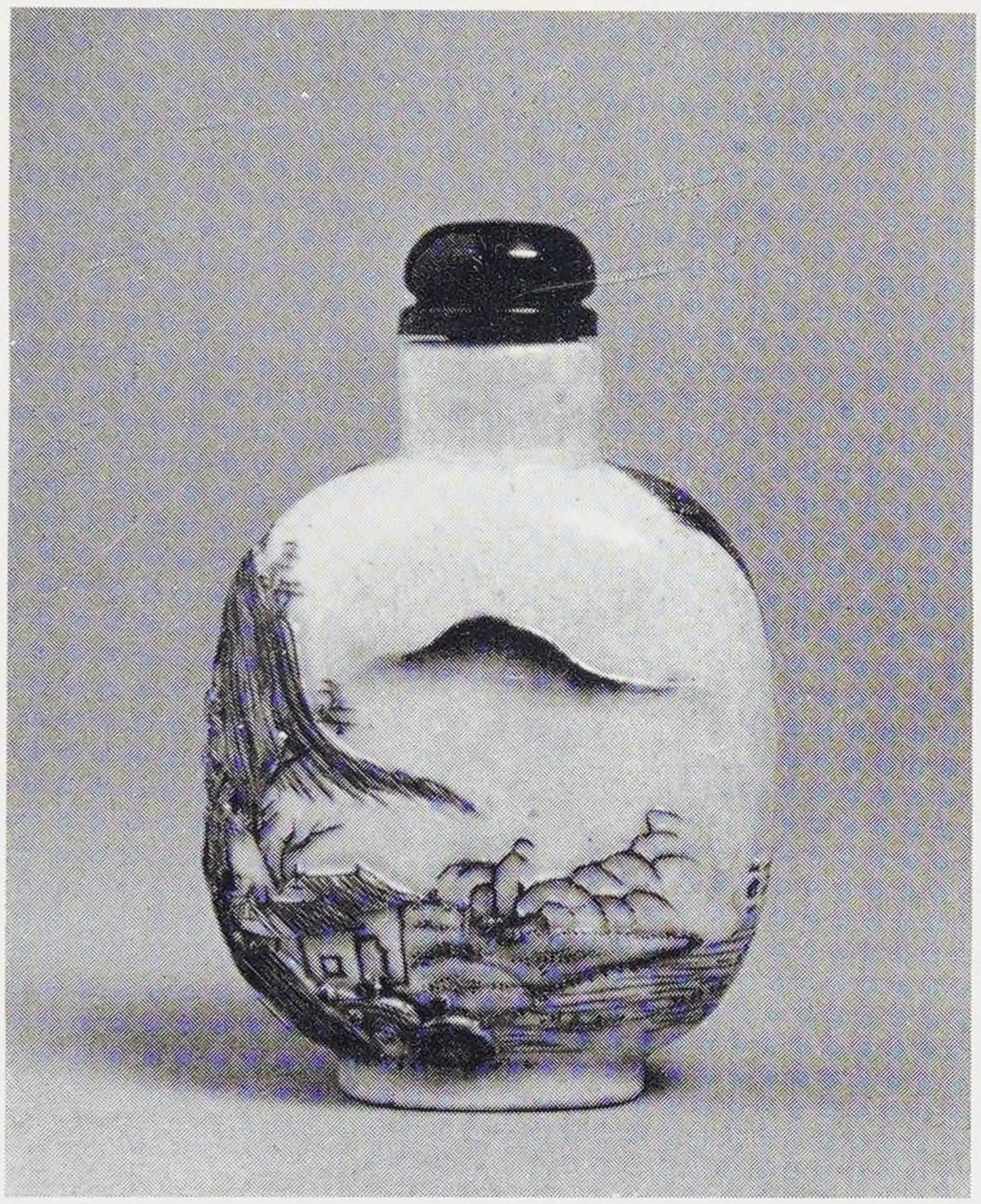
c.73
Porcelain carved with a man in a sampan in continuous mountainous riverscape, decorated with *famille-verte* enamels. 1820–1880
Height 6·0 cm

C.70

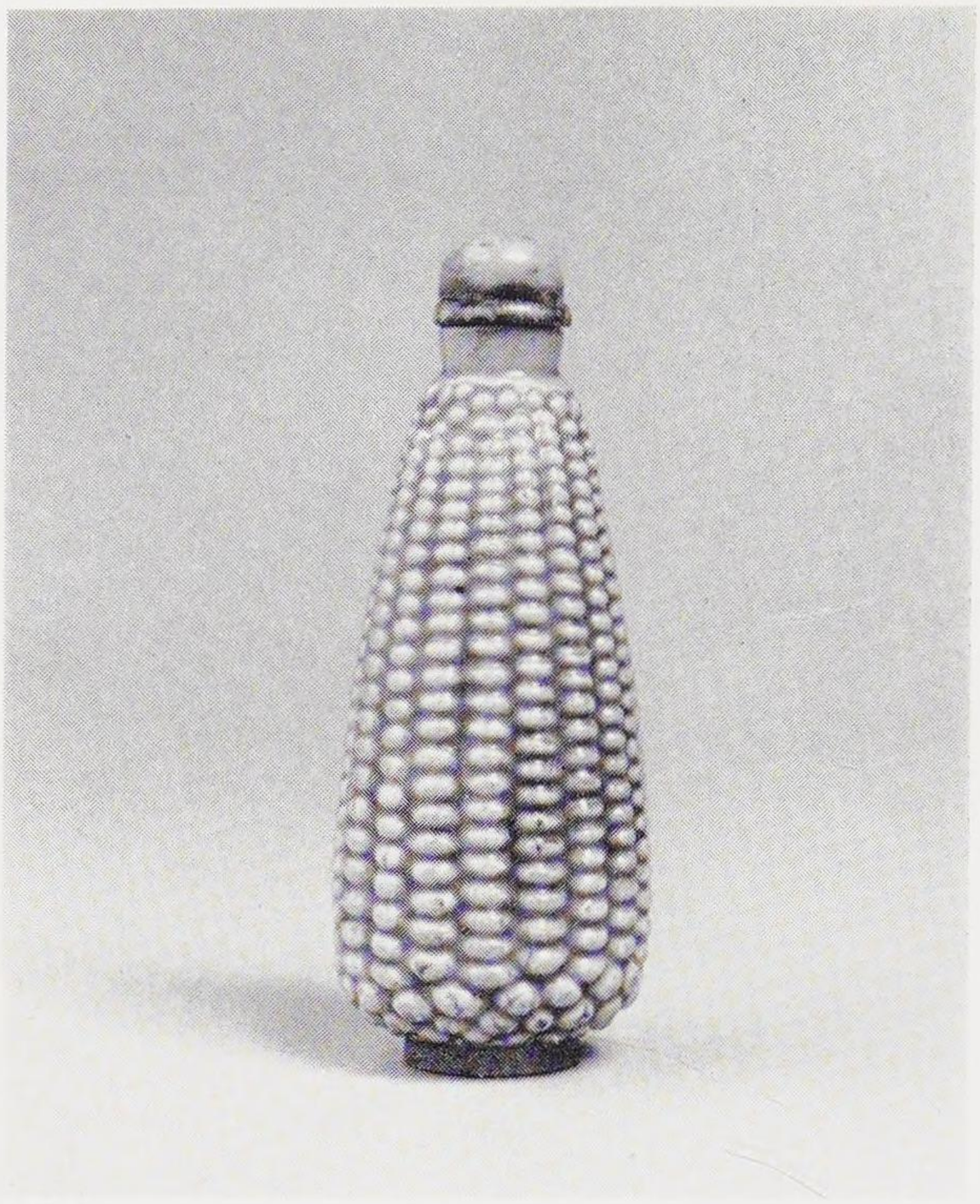
C.71



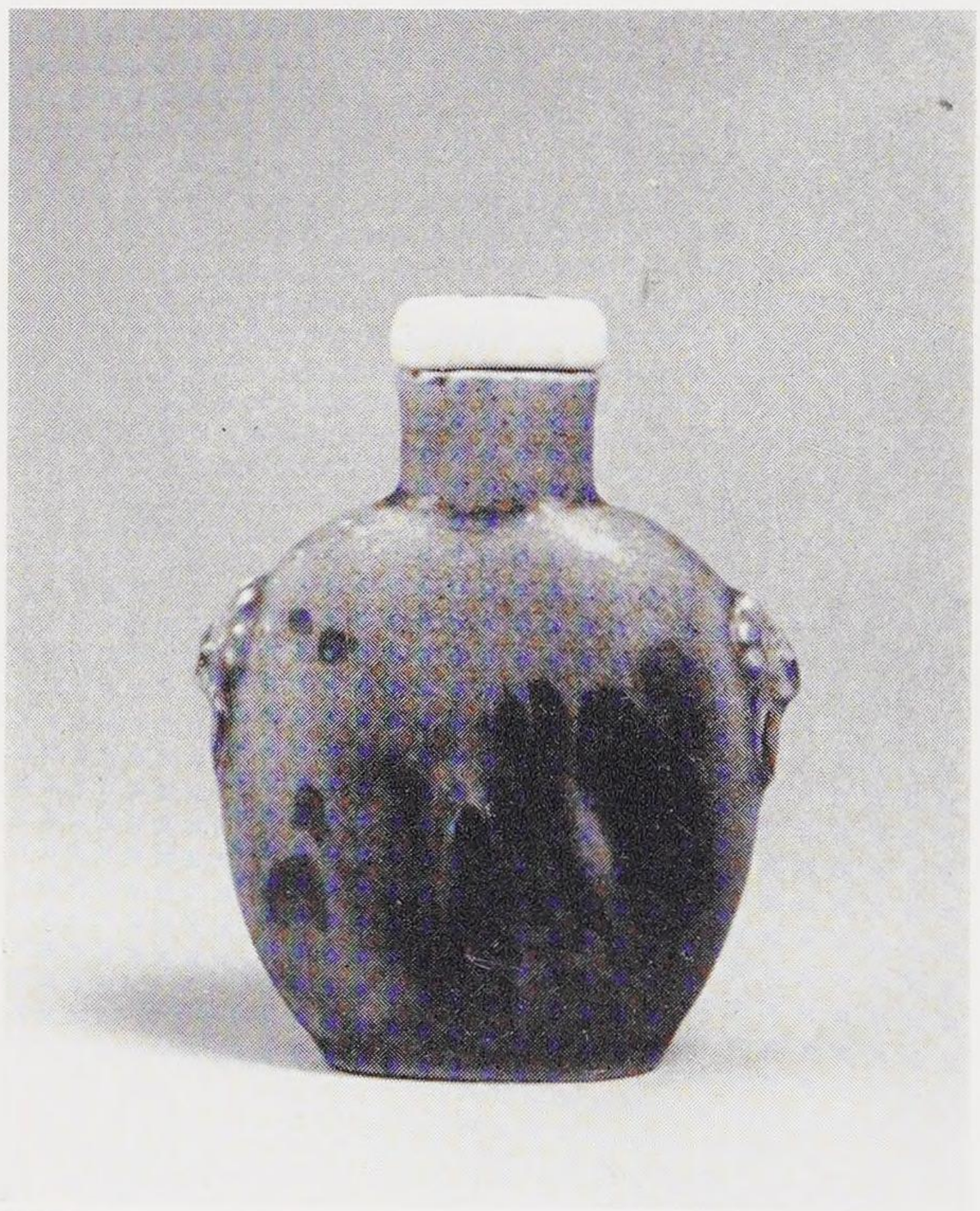
C.72



C.73



c.74



c.75

c.74
Porcelain moulded in the form of a corn cob and covered with a yellow glaze.
1850–1900
Height 7·0 cm

c.75
Ceramic with a crackled pale green glaze with yellow, purple and blue splashes, the base with the three character mark *ku yüeh hsüan* in brown. 1800–1900
Height 7·1 cm
This is one of a series of bottles, usually of coarse provincial ware, which sometimes bear the mark ku yüeh hsüan (old moon pavilion). There is no apparent connection between this group of bottles and other wares which have become associated with the term ku yüeh hsüan.

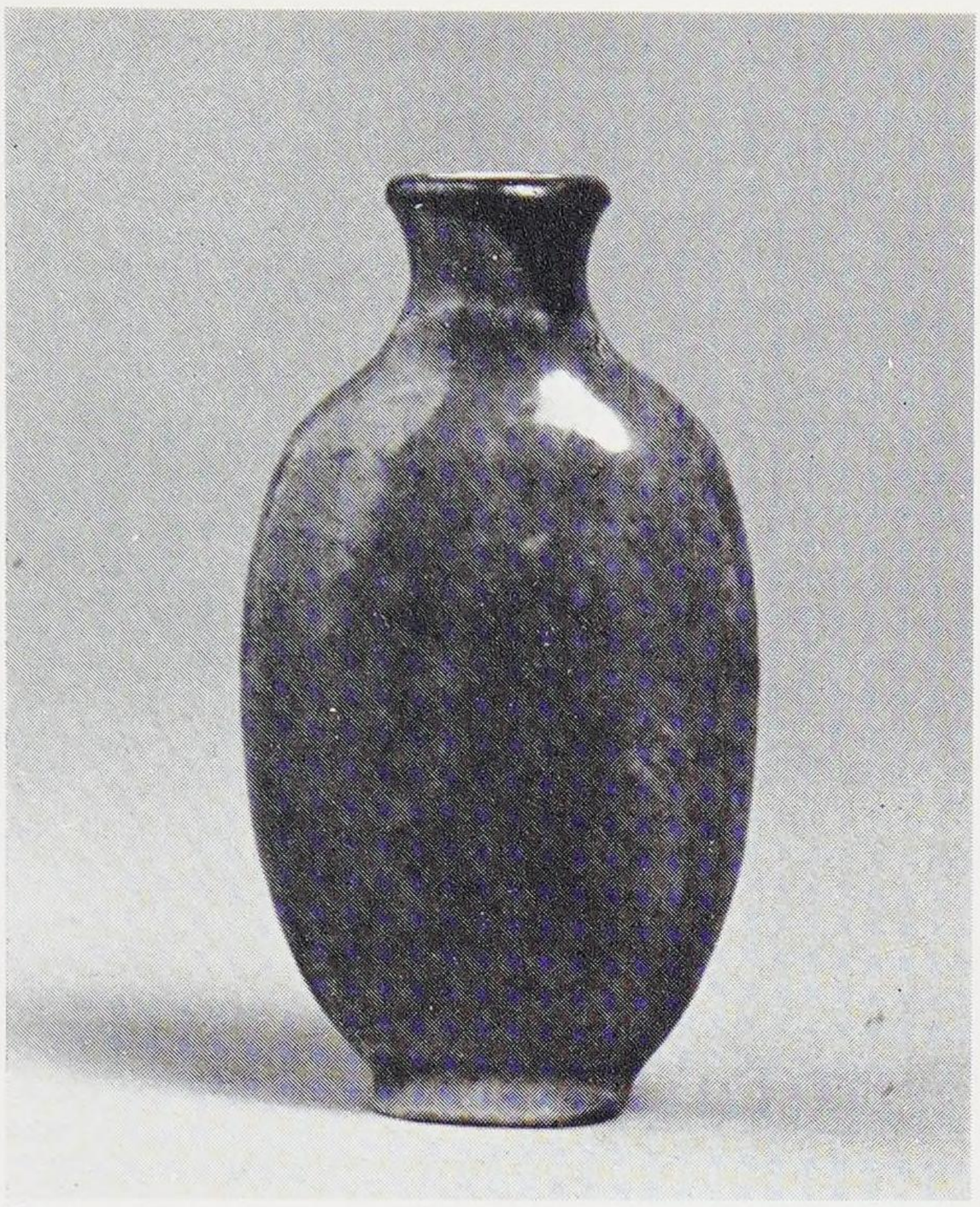
c.76
Ceramic moulded at the shoulders with mask and mock ring handles and covered with a *flambé* glaze. 1800–1900
Height 7·1 cm

c.77
Ceramic covered with a green glaze.
1770–1900
Height 5·9 cm

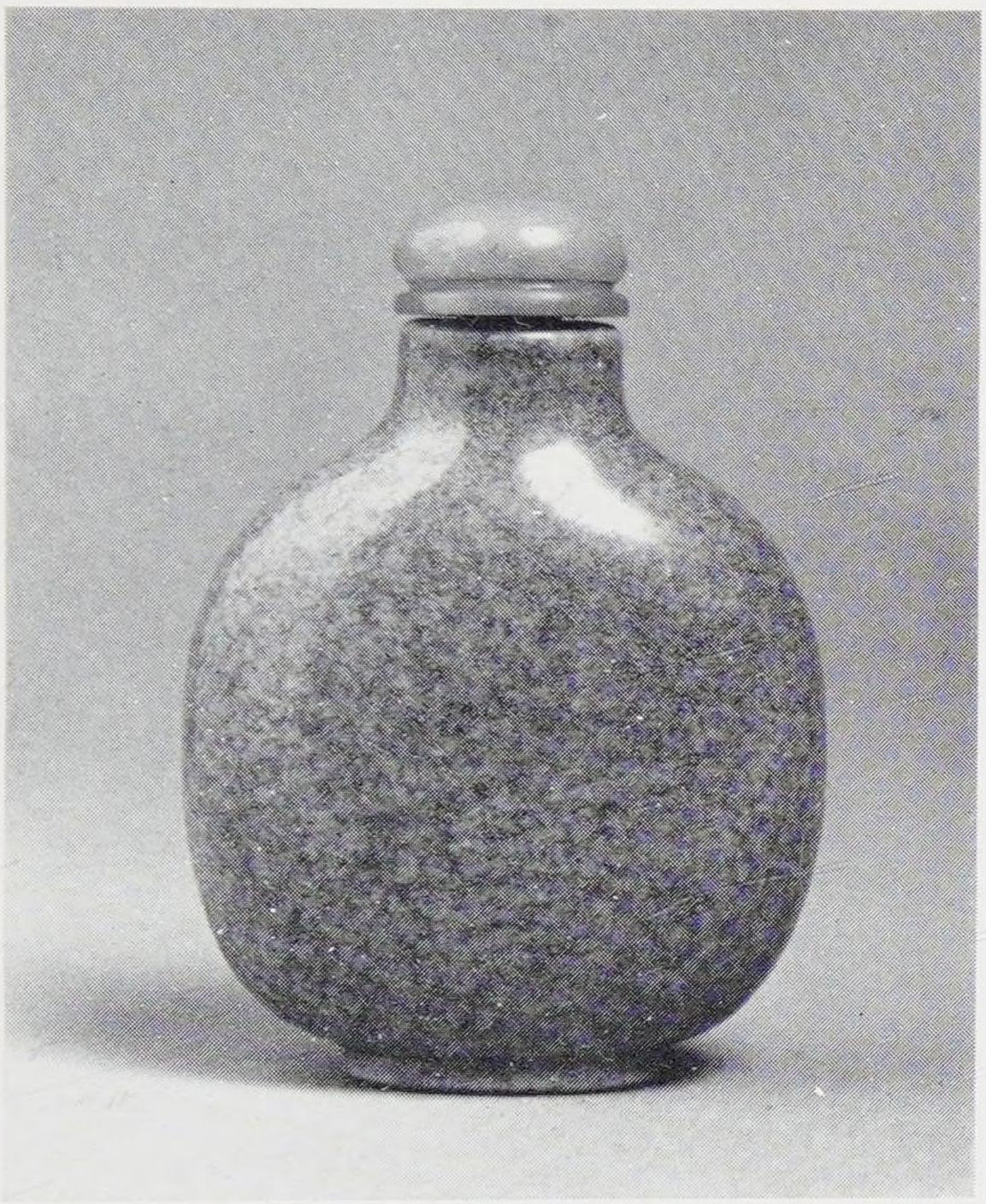
c.78
Ceramic covered with a robin's egg blue glaze. 1820–1850
Height 6·0 cm

c.79
Ceramic of miniature size, moulded with circular panels, covered with a crackled green glaze. 1770–1900
Height 2·8 cm

c.76



c.77



c.78

c.79

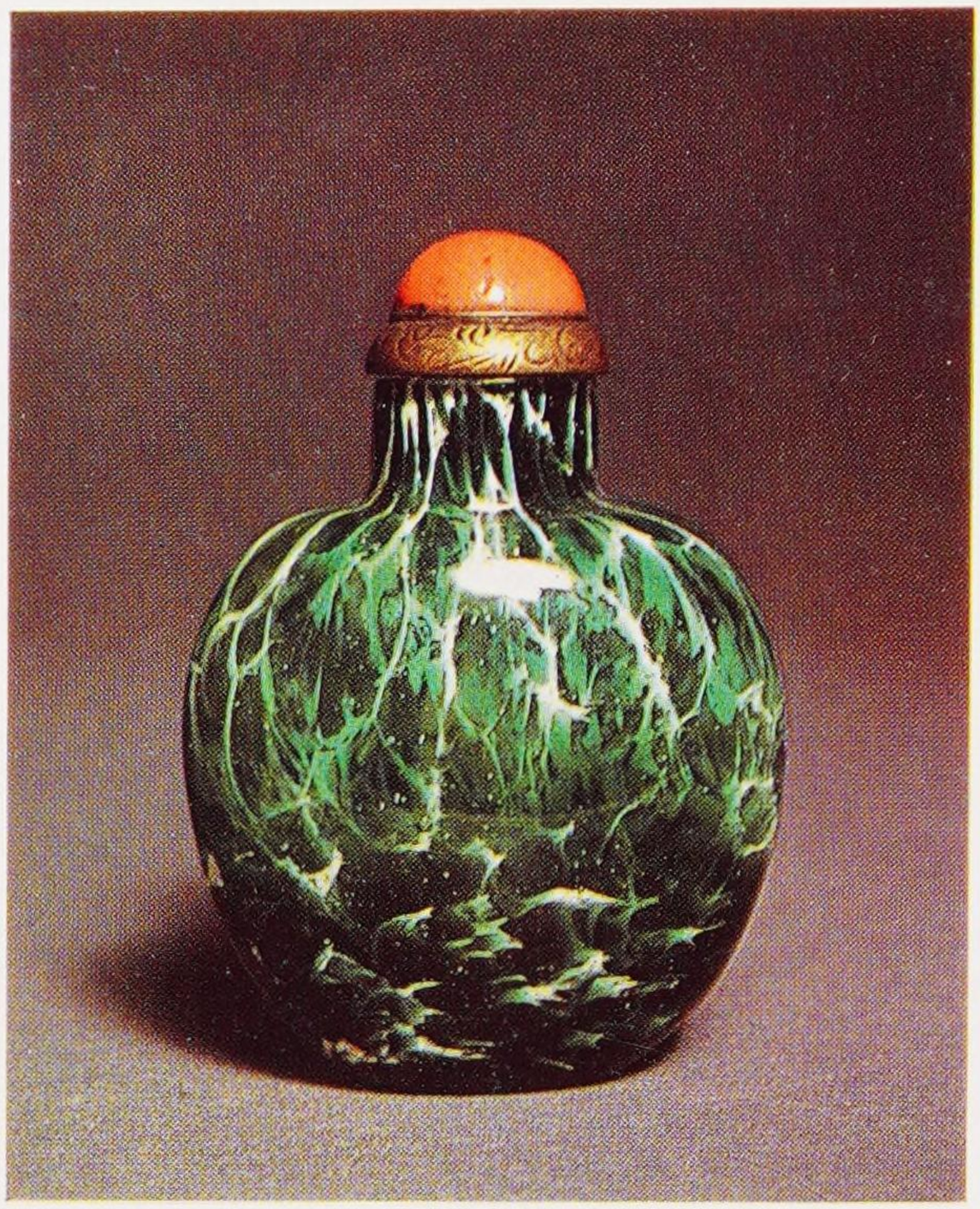
c.80

c.81

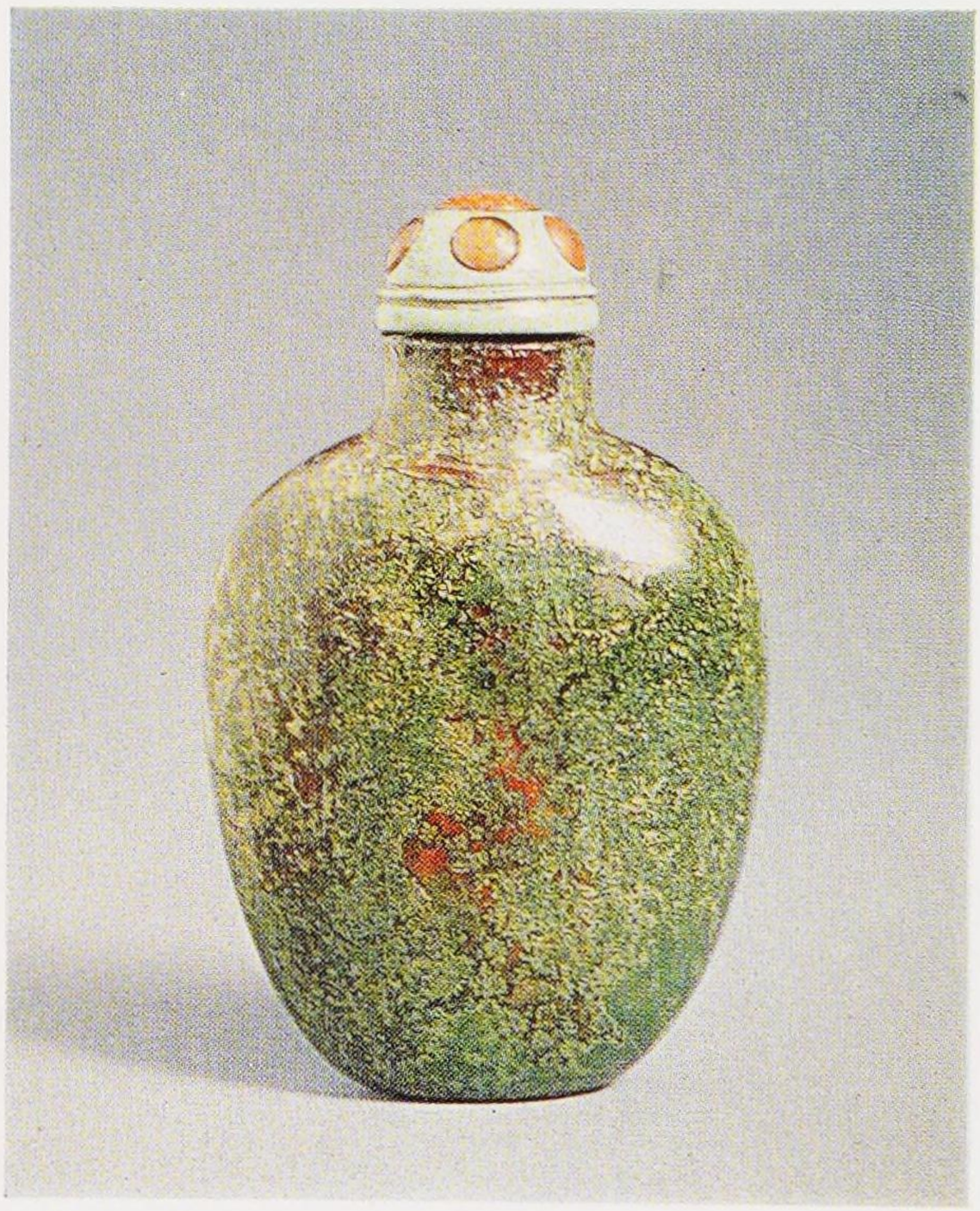
c.80
Pottery carved with an egret and lotus in riverscape, the reverse with lotus, decorated with *famille-verte* enamels on the biscuit. 1820–1900
Height 5·0 cm

c.81
Yi-hsing pottery decorated with circular panels with a design painted in white slip of a pavilion in landscape and a prunus bough, the surrounds covered with a blue glaze. 1800–1860
Height 5·5 cm
Yi-hsing pottery is so called because it was, and still is, made in Yi-hsing near Ningpo in the Chekiang province.

Glass



G.1



G.2

G.1
Mottled green and white glass. 1700–1800
Height 5·3 cm

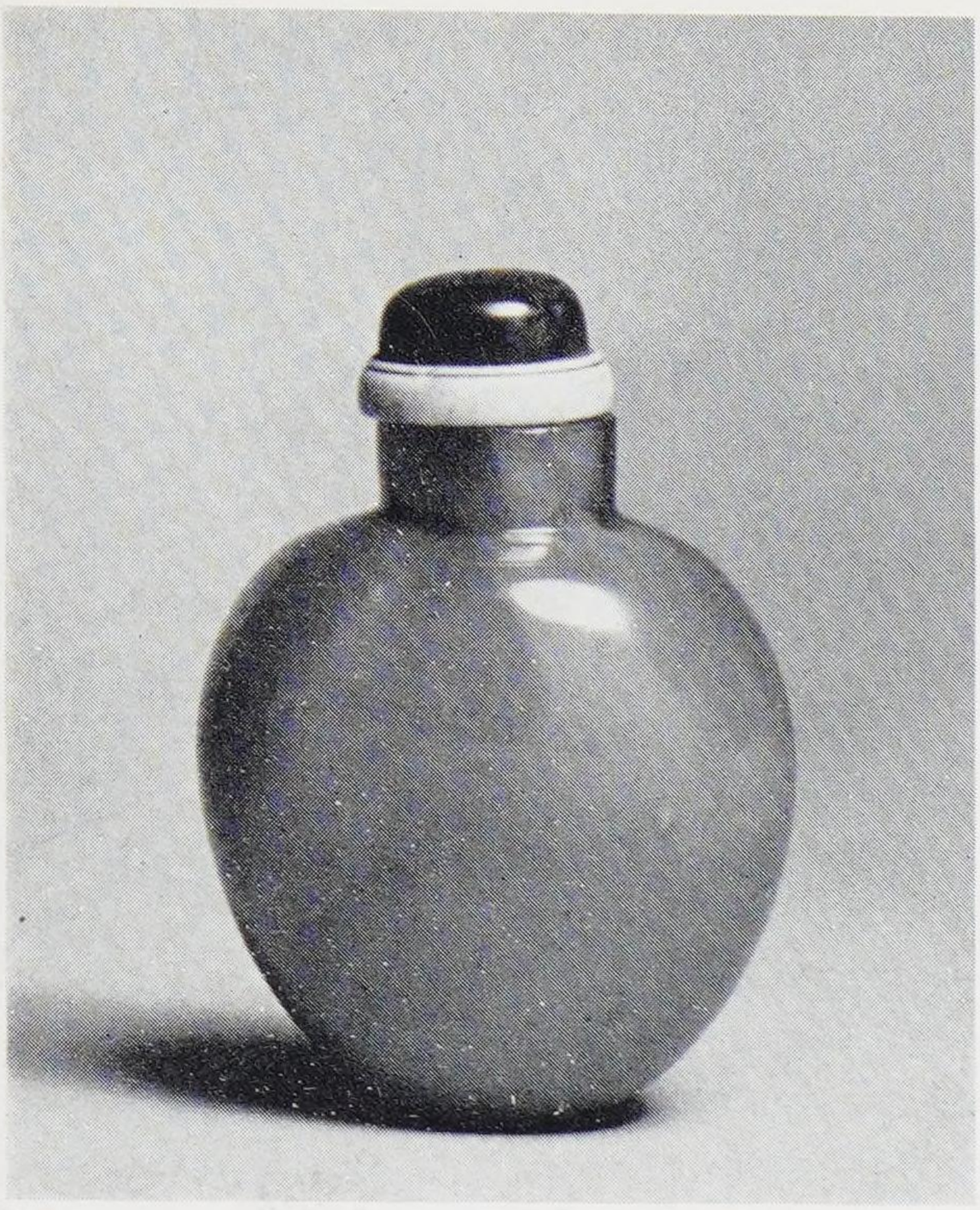
G.2
Mottled red and yellow glass imitating realgar, the colour chemically changed on the surface to green. 1700–1800
Height 6·1 cm
Realgar is arsenic disulphide (As_2S_2) which is found as a soft stone of orange or red tones and occasionally carved into ornaments. Its high arsenic content made it completely unsuitable for use as a snuff bottle but its alchemistic connotations made it a much sought after stone and many copies of it are found in glass.

G.3
Pale apple green glass imitating jadeite. 1770–1820
Height 5·5 cm

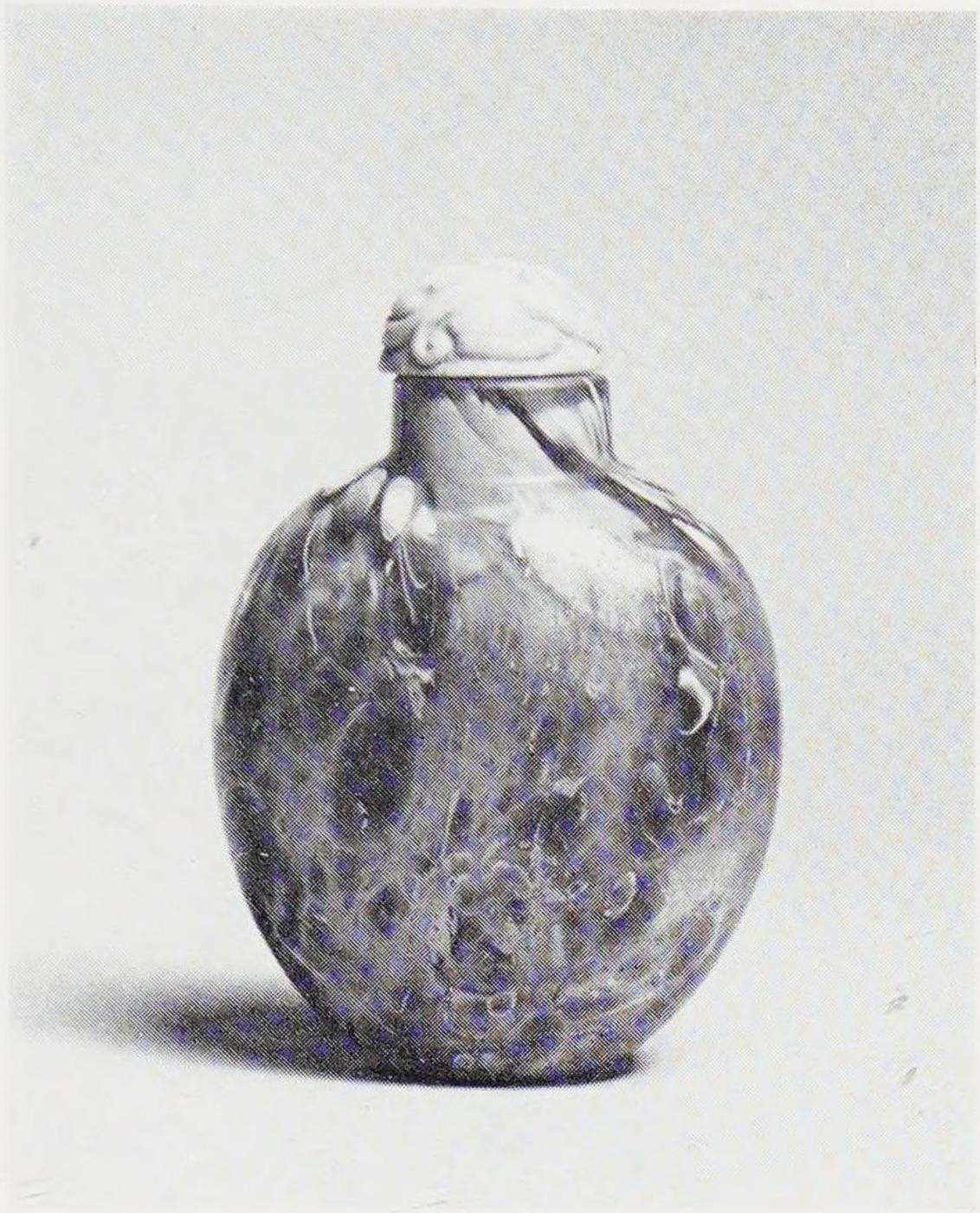
G.4.
Mottled red and yellow glass imitating realgar. 1700–1750
Height 6·5 cm

G.5
Mottled red and yellow glass imitating realgar. 1700–1750
Height 6·1 cm

G.6
Mottled red and yellow glass imitating realgar. 1700–1750
Height 5·9 cm

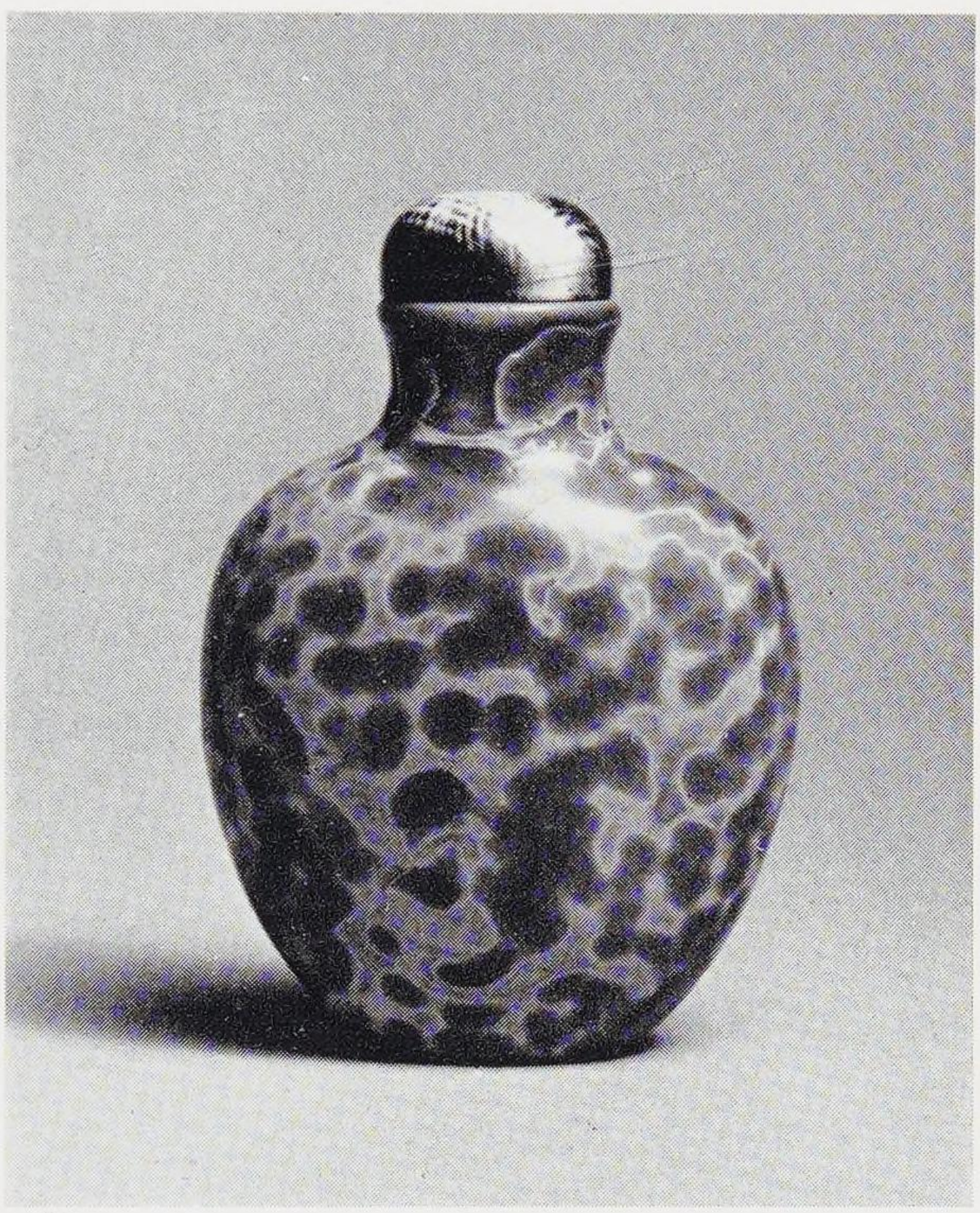


G.3

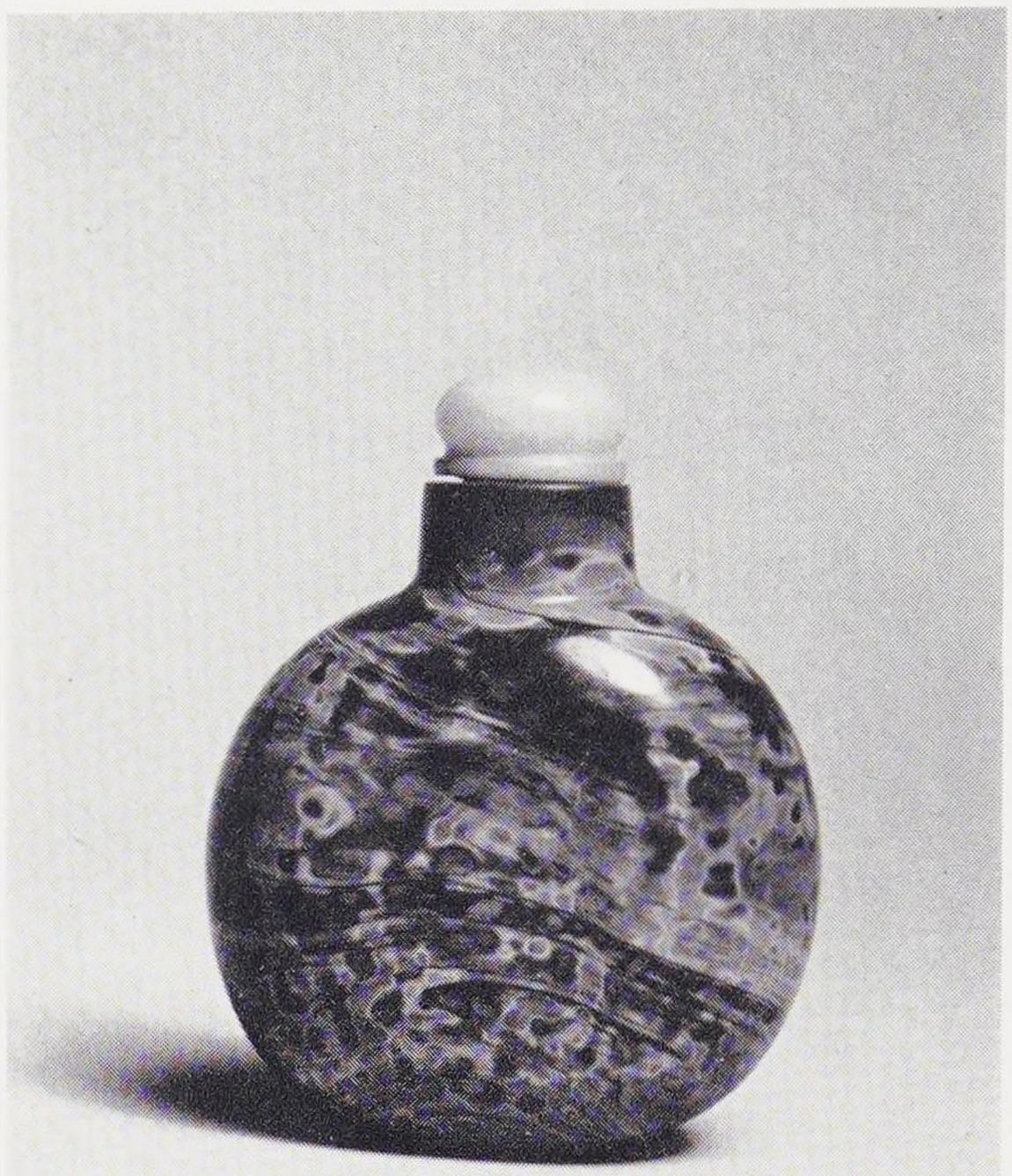


G.4

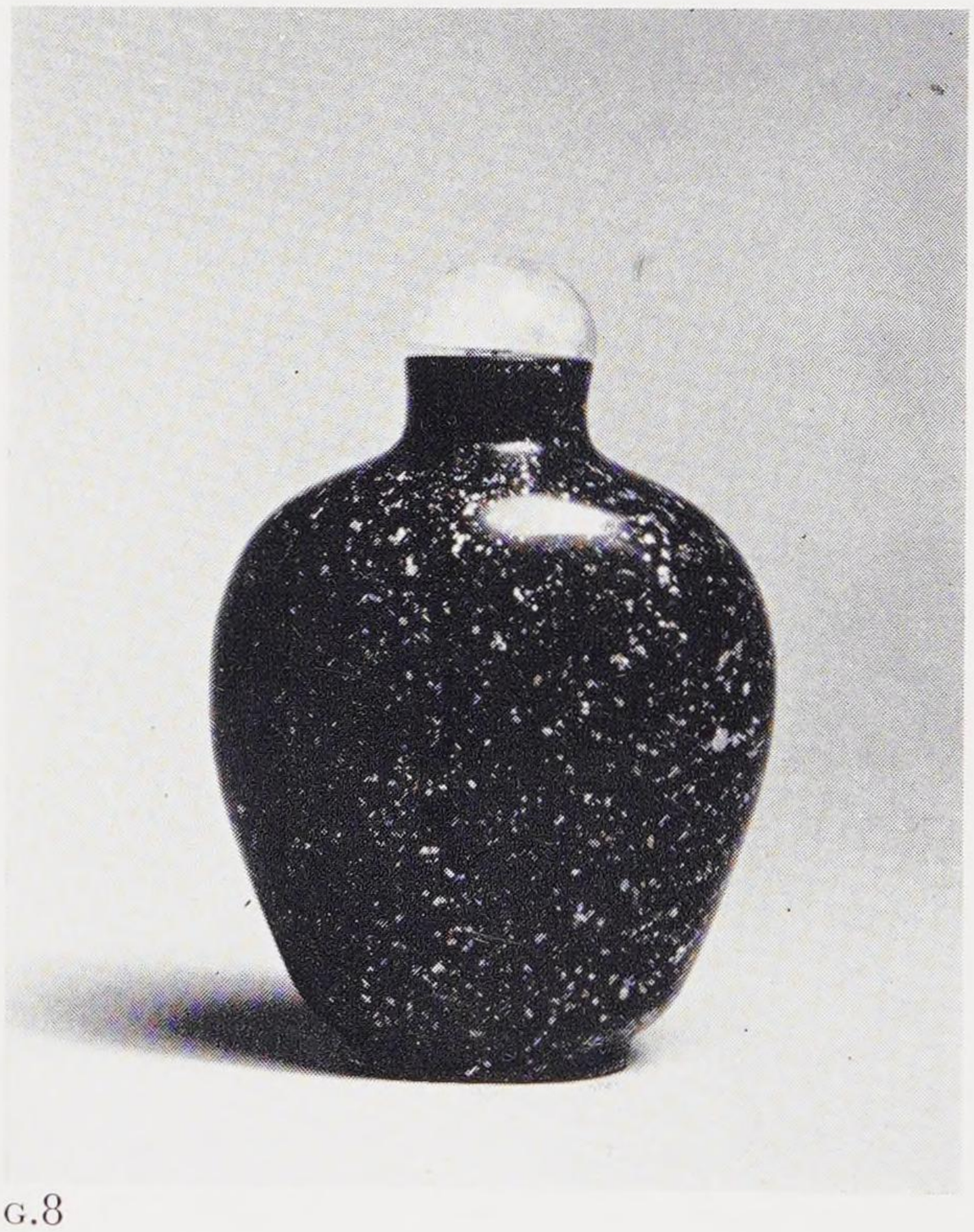
G.5



G.6



G.7



G.8

G.7
Mottled red and yellow glass imitating realgar. 1700–1750
Height 6·1 cm

G.8
Dark blue glass with gold flecks. 1700–1750
Height 6·9 cm

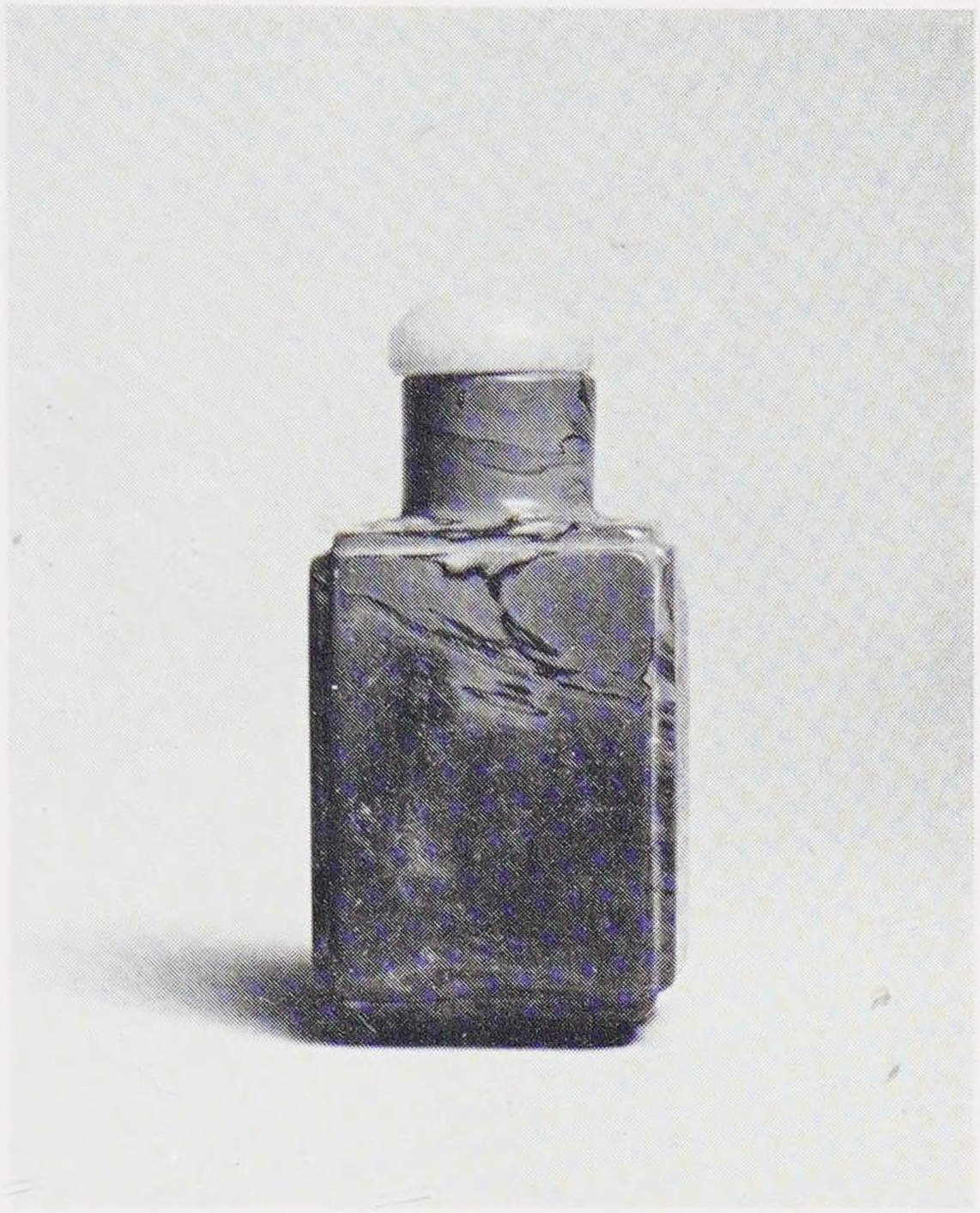
G.9
Mottled reddish brown and white glass imitating chalcedony carved both back and front with raised circular panels, the sides with raised rectangular panels 1720–1850
Height 5·8 cm

G.11
Mottled red and yellow glass imitating realgar carved with raised rectangular panels on four faces. 1720–1850
Height 5·2 cm

G.14
Variegated yellow glass with brown, *goldstone*, pink and green markings. 1750–1850
Height 5·2 cm
cf. G.12

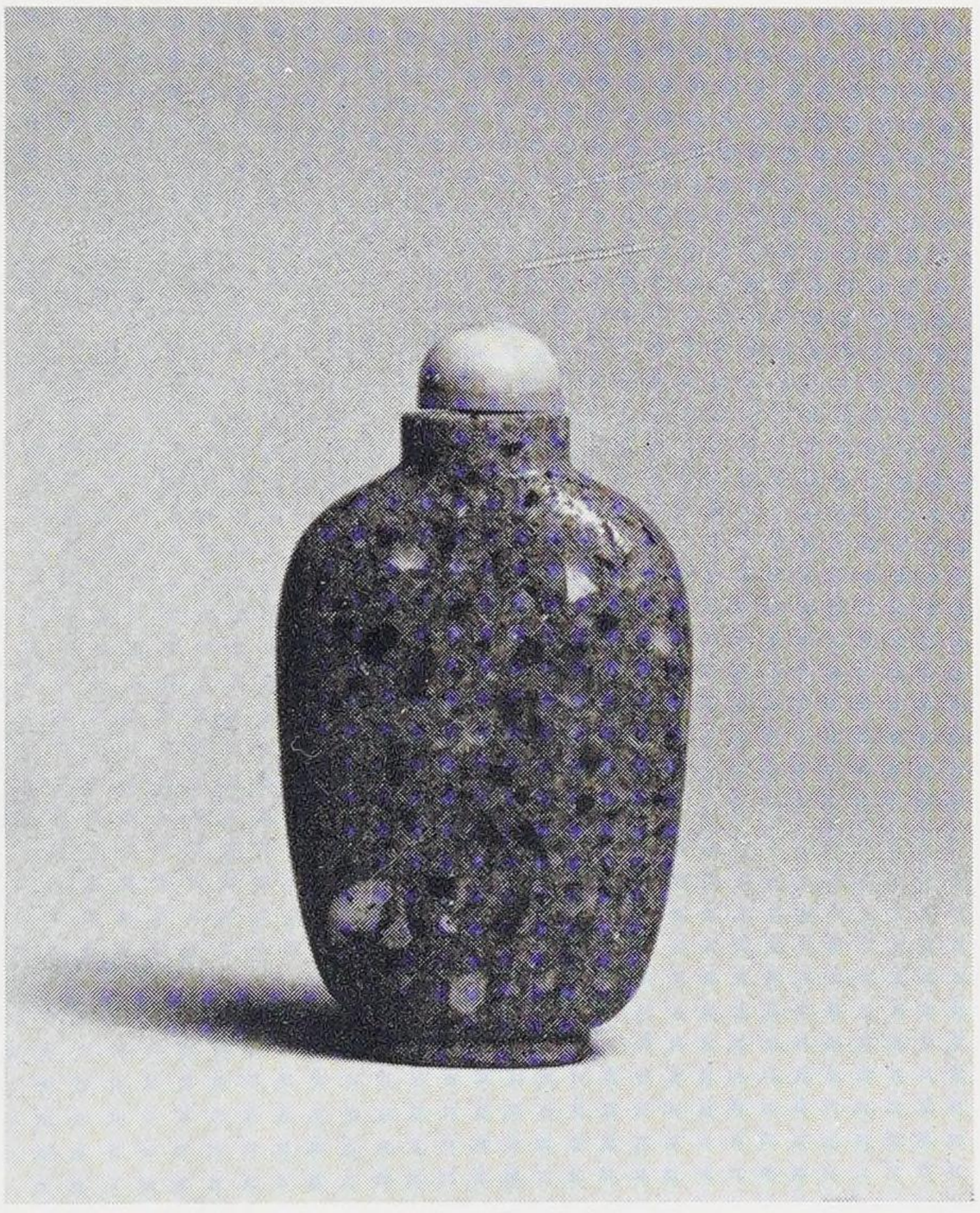
G.15
Glass with composite chips of various colours set in a grey matrix. 1780—1900
Height 6·1 cm

G.9



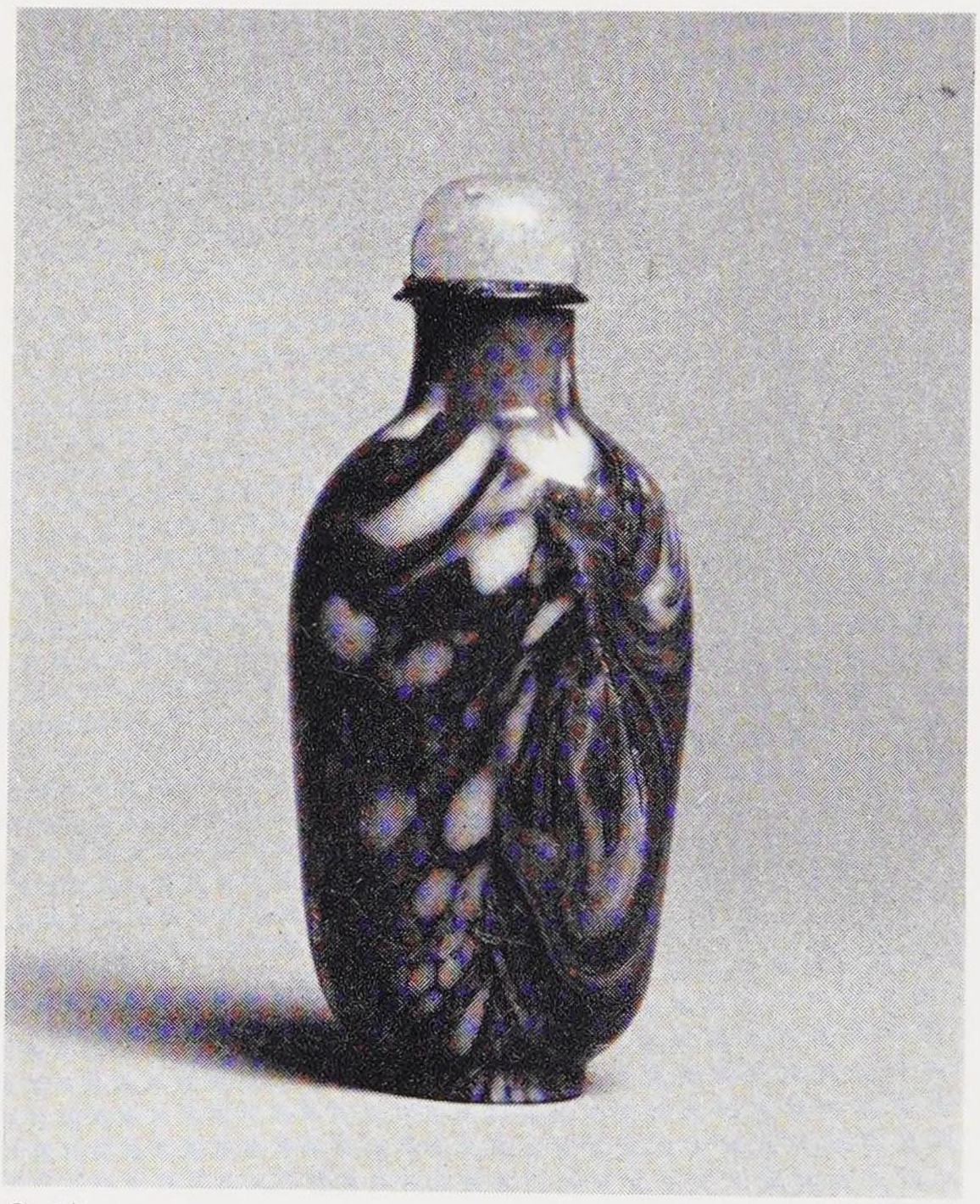
G.11

G.14



G.15

G.16



G.17

G.10
Mottled green, brown, red and yellow glass carved with raised rectangular panels on four faces. 1720–1850
Height 5·5 cm

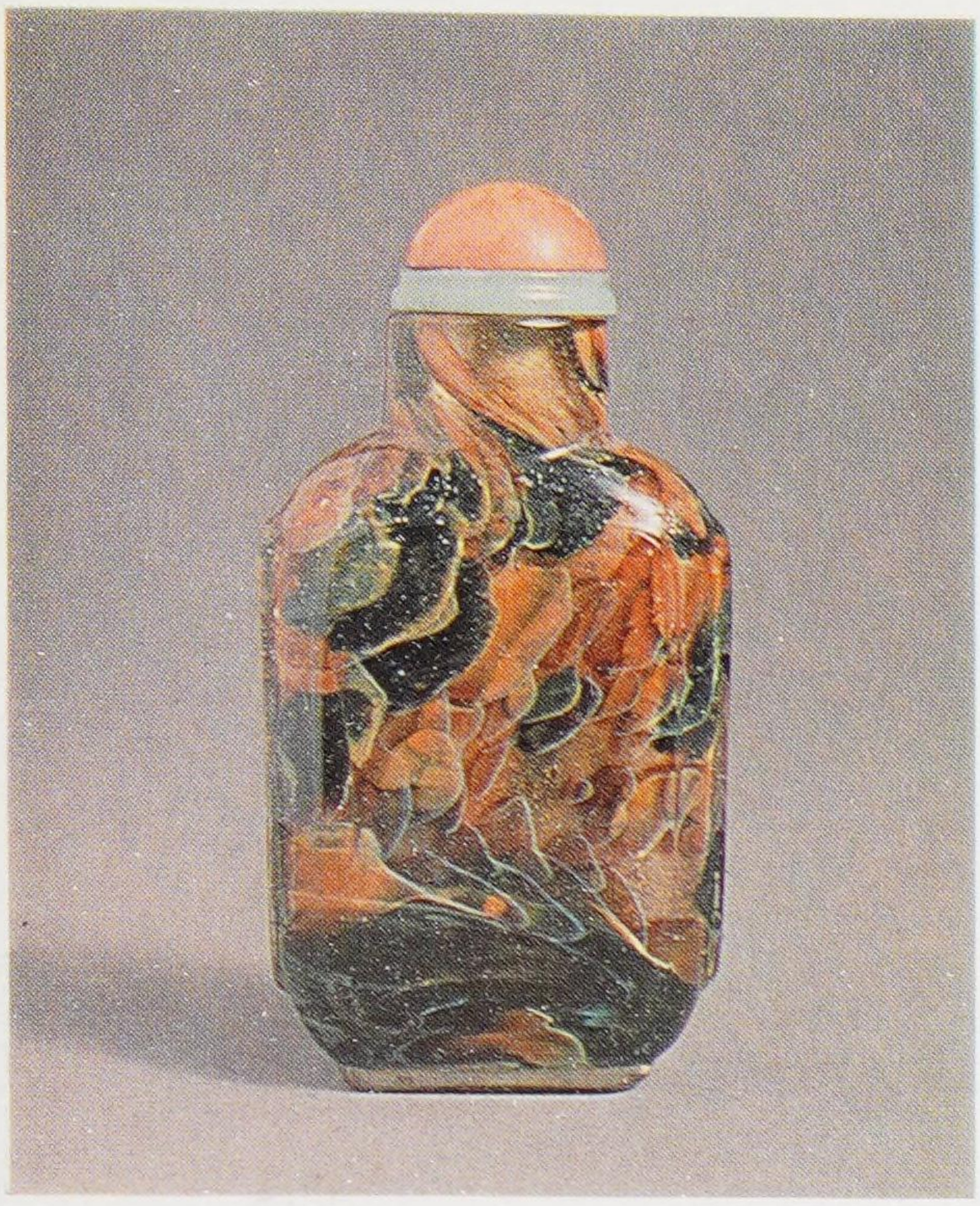
G.12
Turquoise glass with *goldstone*, yellow, beige and green markings. 1750–1850
Height 5·0 cm
Goldstone glass is the term applied to the glass imitation of aventurine quartz, a stone with inclusions of golden flecks of mica which give it a spangled effect.

G.13
Opaque white glass with blue markings. 1750–1850
Height 5·5 cm

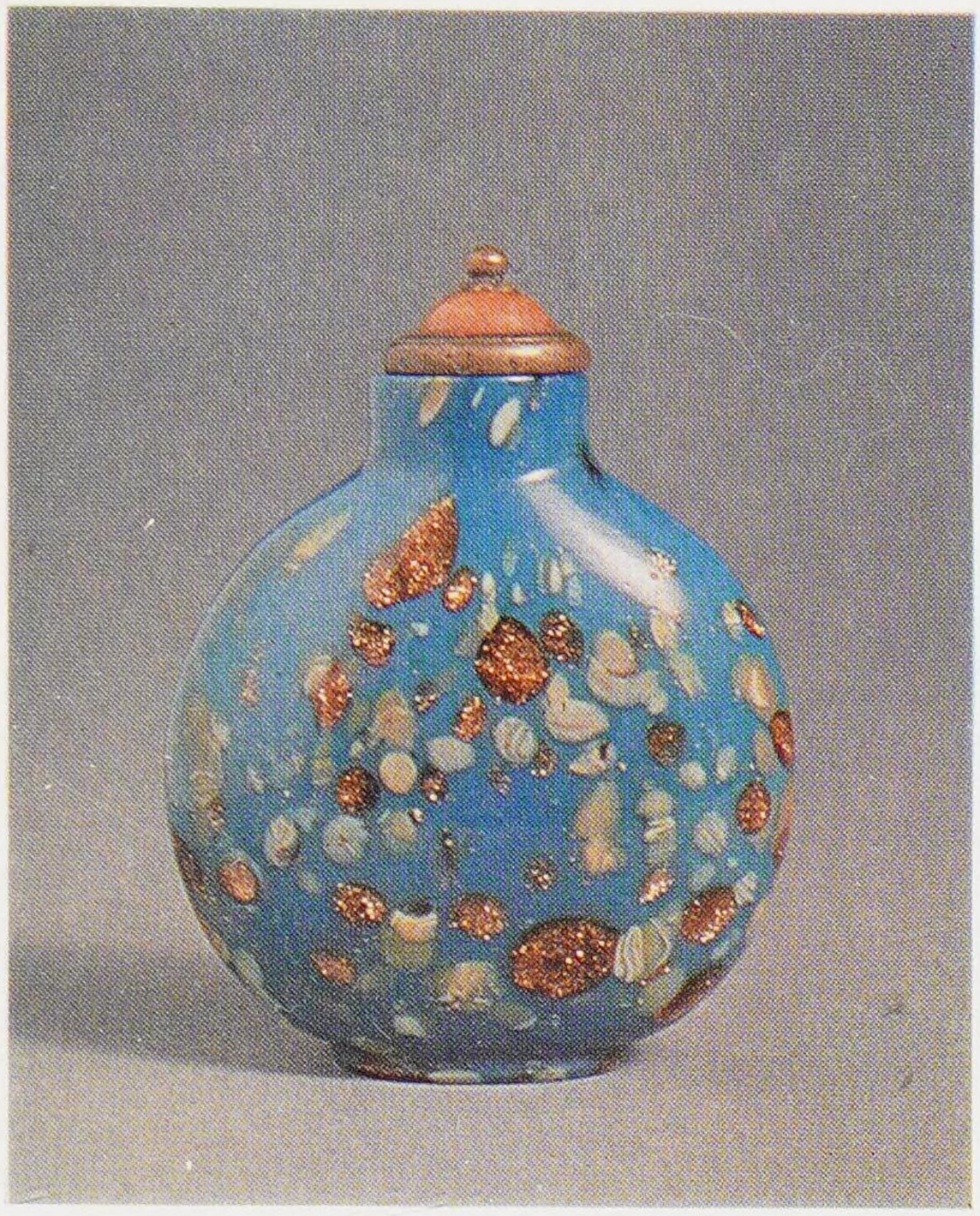
G.16
Opaque red glass with green markings imitating jasper, the sides carved with mask and mock ring handles. 1780–1900
Height 6·0 cm

G.17
Opaque blue glass with red, white and yellow markings. 1750–1850
Height 7·0 cm

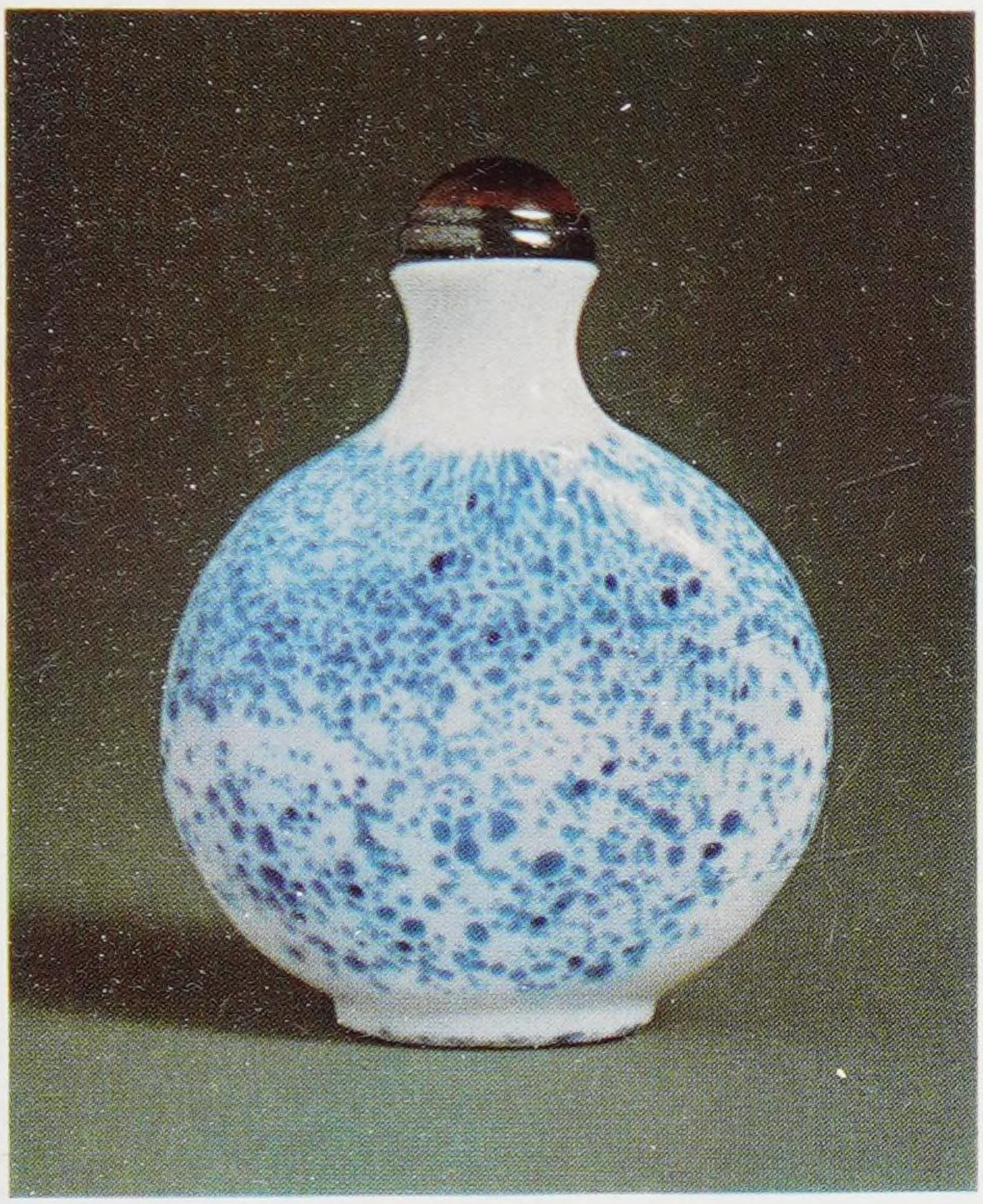
G.18
Translucent blue glass with *goldstone* flecks. 1750–1880
Height 5·5 cm



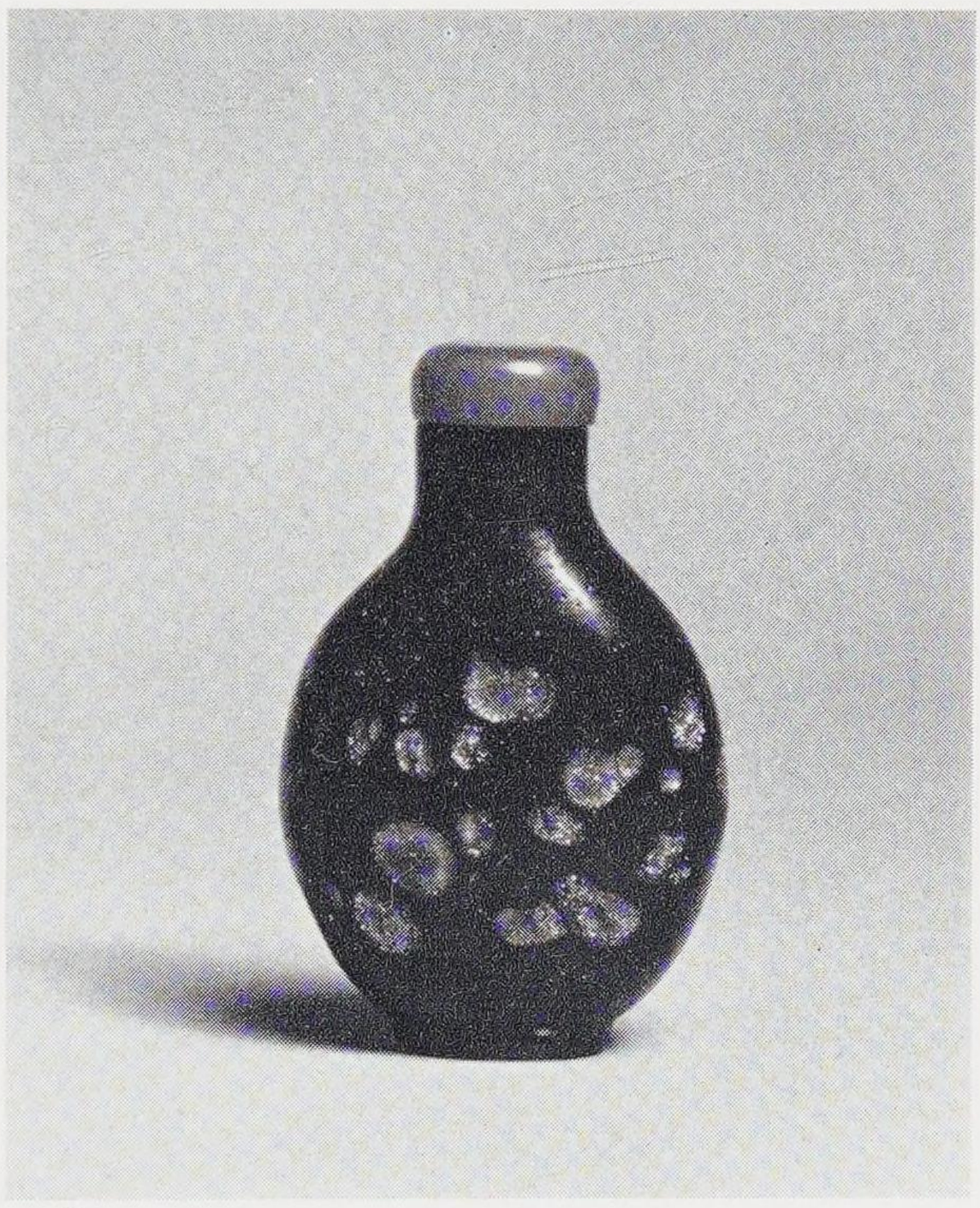
G.10



G.12

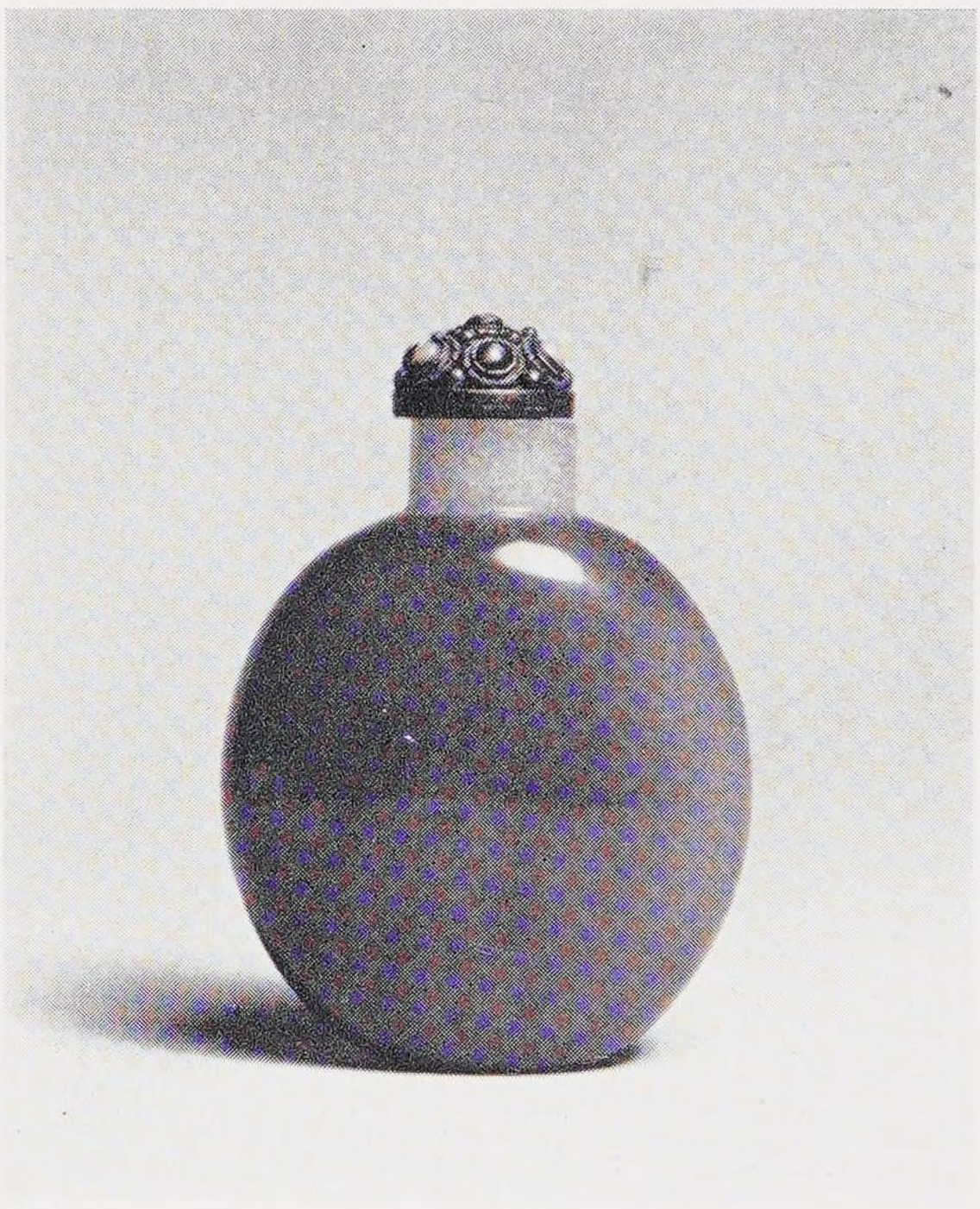


G.13



G.18

G.19



G.20

G.19
Brilliant turquoise outer casing on dark, possibly black glass. 1780–1900
Height 6·8 cm
This type of bottle, if continued to a further stage of carving through the outer case, would become a cameo bottle.

G.20
Ruby red outer casing on snowflake glass. 1730–1860
Height 6·1 cm
cf. G.19

G.22
Opaque white glass with an outer casing of areas of red, blue and green glass. 1780–1900
Height 6·8 cm
This type of bottle, if continued to a further stage of carving, would become a cameo bottle with a three coloured single overlay.

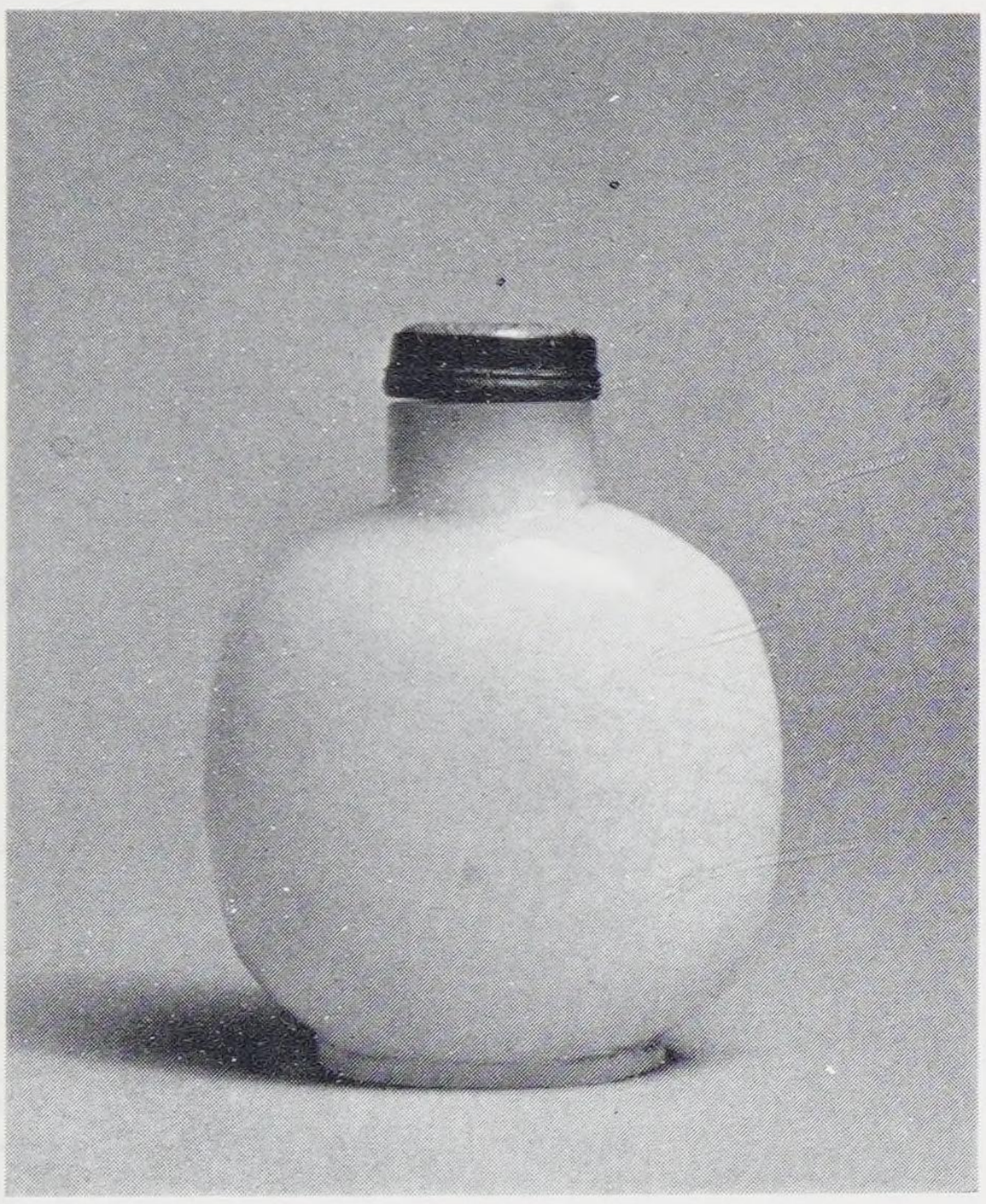
G.24
Glass imitating aventurine quartz, known as *goldstone* glass. 1800–1880
Height 6·5 cm

G.25
Creamy white glass with very pale yellow markings. 1730–1850
Height 6·5 cm

G.27
Glass of pebble form mottled brown, black and grey. 1760–1900
Height 6·0 cm

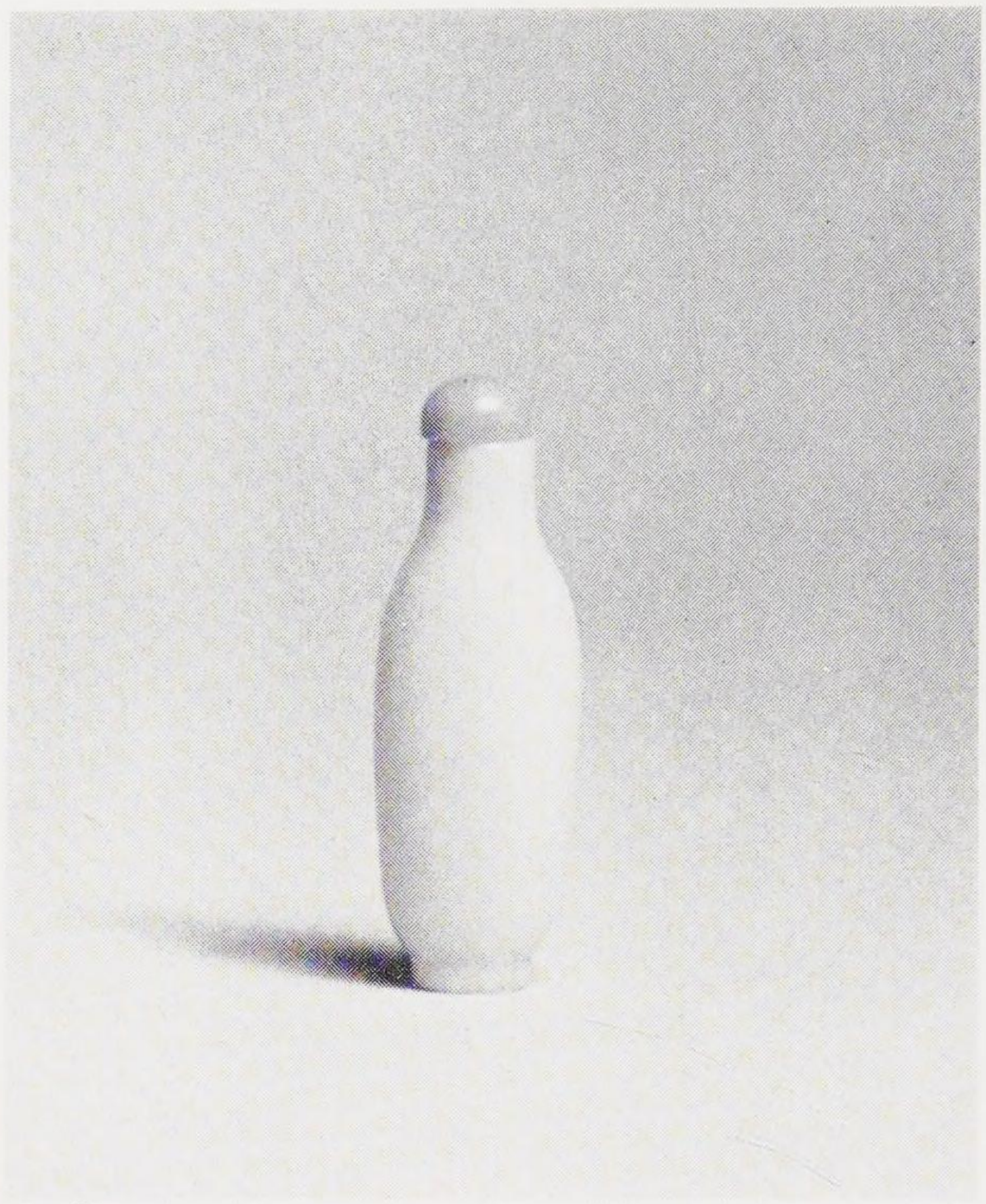
G.22

G.24

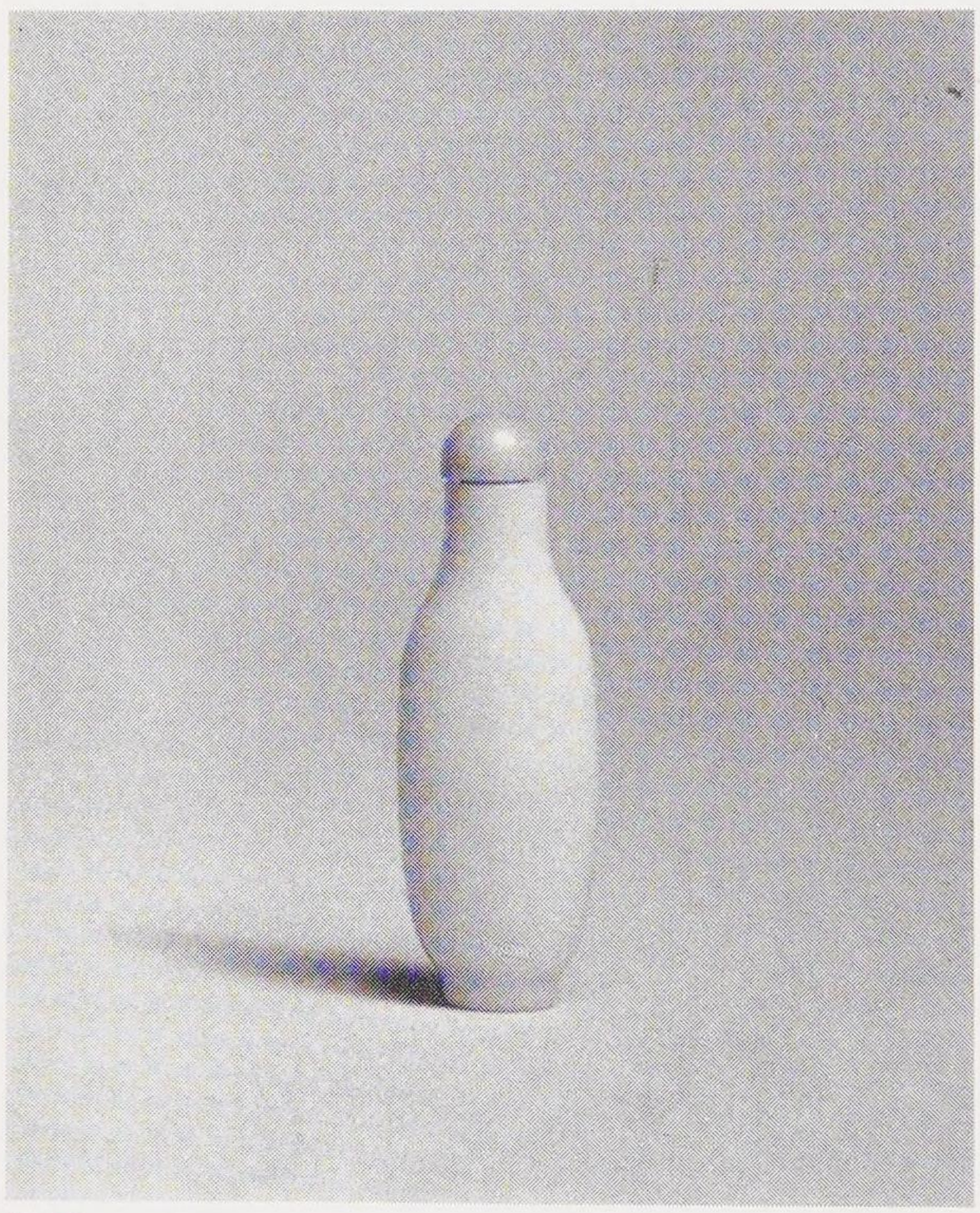


G.25

G.27



G.28



G.29

G.21
Mottled pale green glass with white, red and yellow markings. 1750–1850
Height 7·6 cm

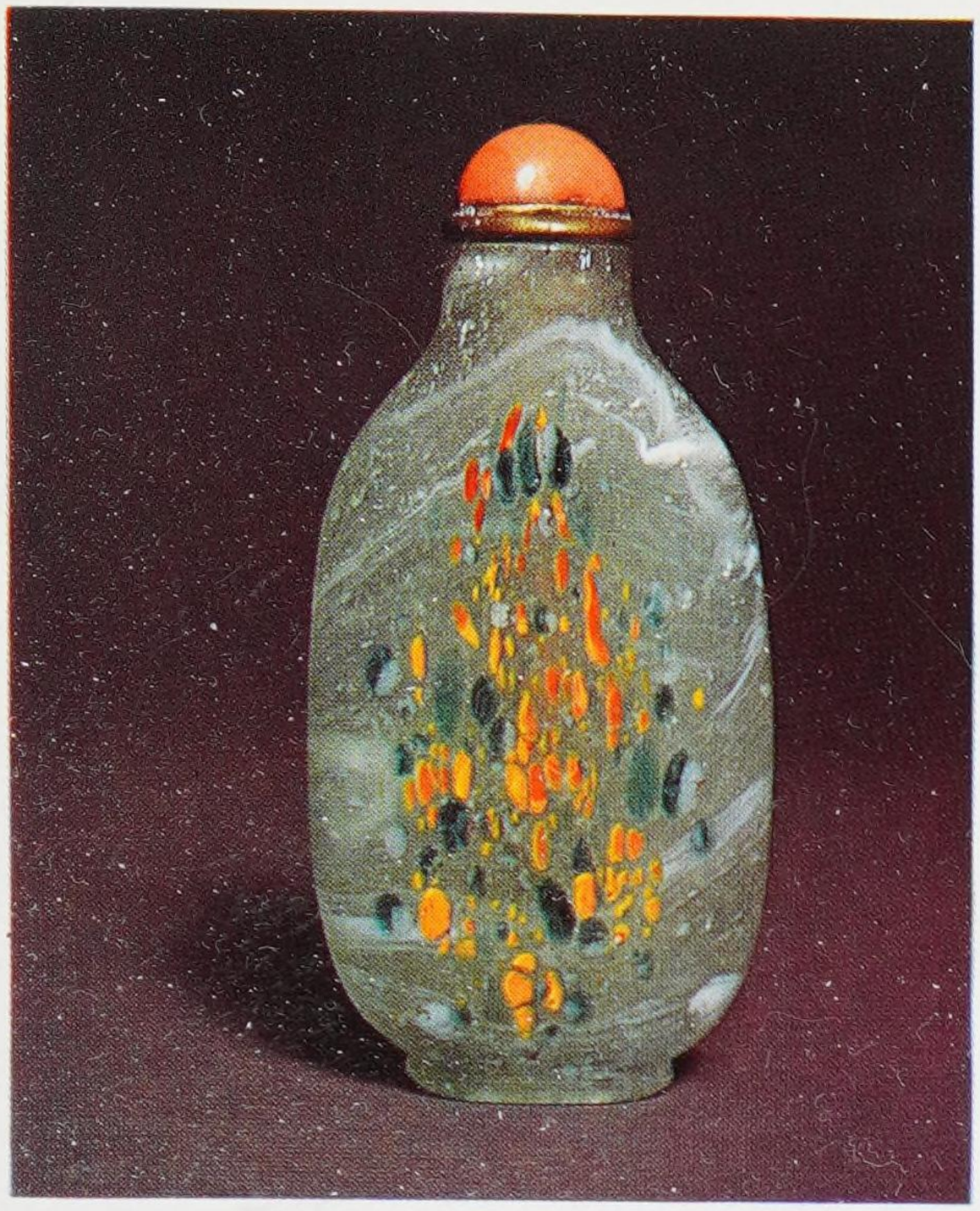
G.23
Snowflake glass with outer casing of areas of red, black, blue, purple, yellow and green. 1800–1900
Height 7·9 cm
cf. G.22

G.26
Mottled transparent brown glass with very dark brown markings, imitating tortoiseshell. 1740–1850
Height 6·5 cm

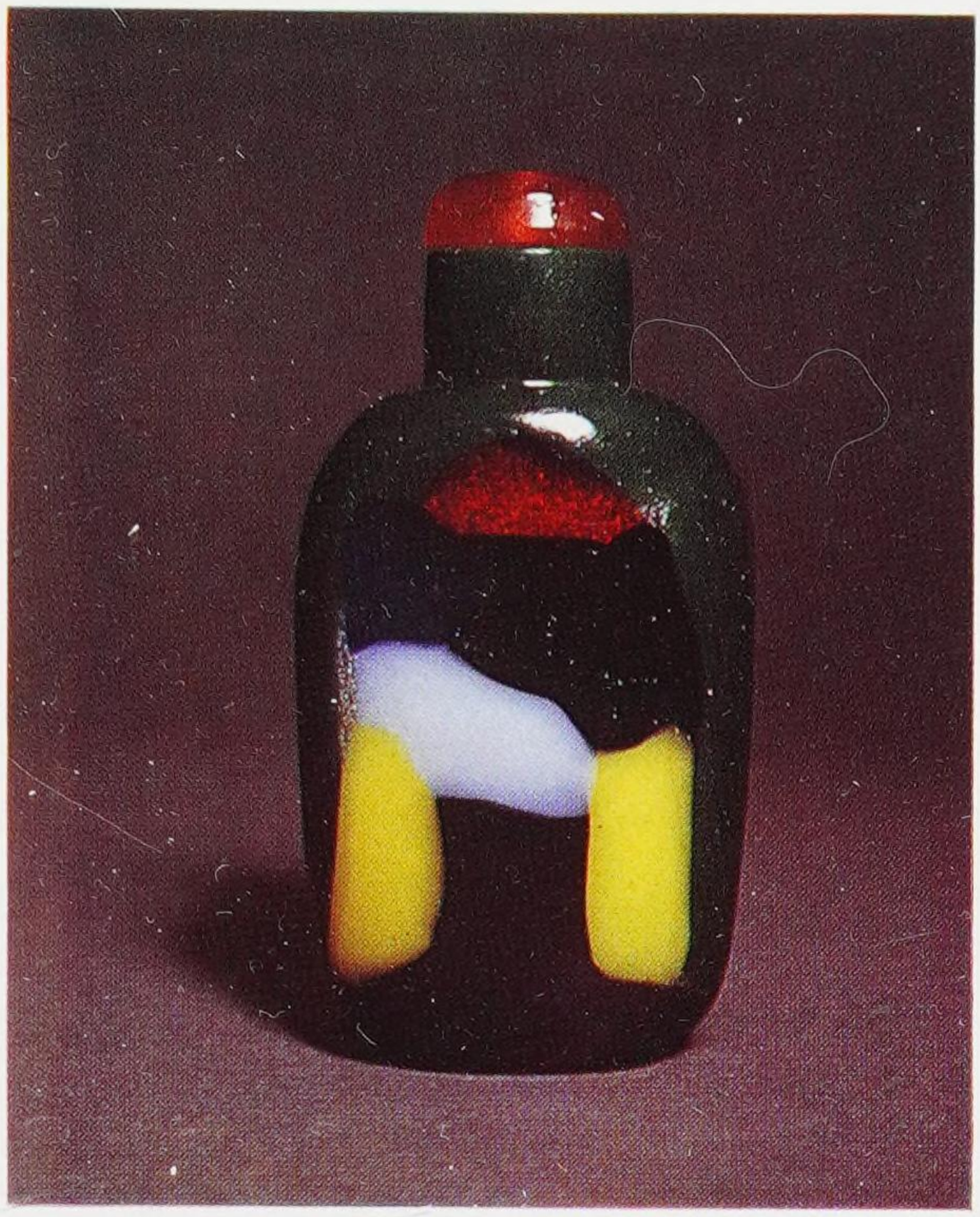
G.28
Imperial yellow glass of miniature size. 1720–1850
Height 4·5 cm
Imperial yellow is so called because it was the colour reserved for the use of the Imperial family.

G.29
Imperial yellow glass of minitaure size. 1720–1850
Height 4·5 cm

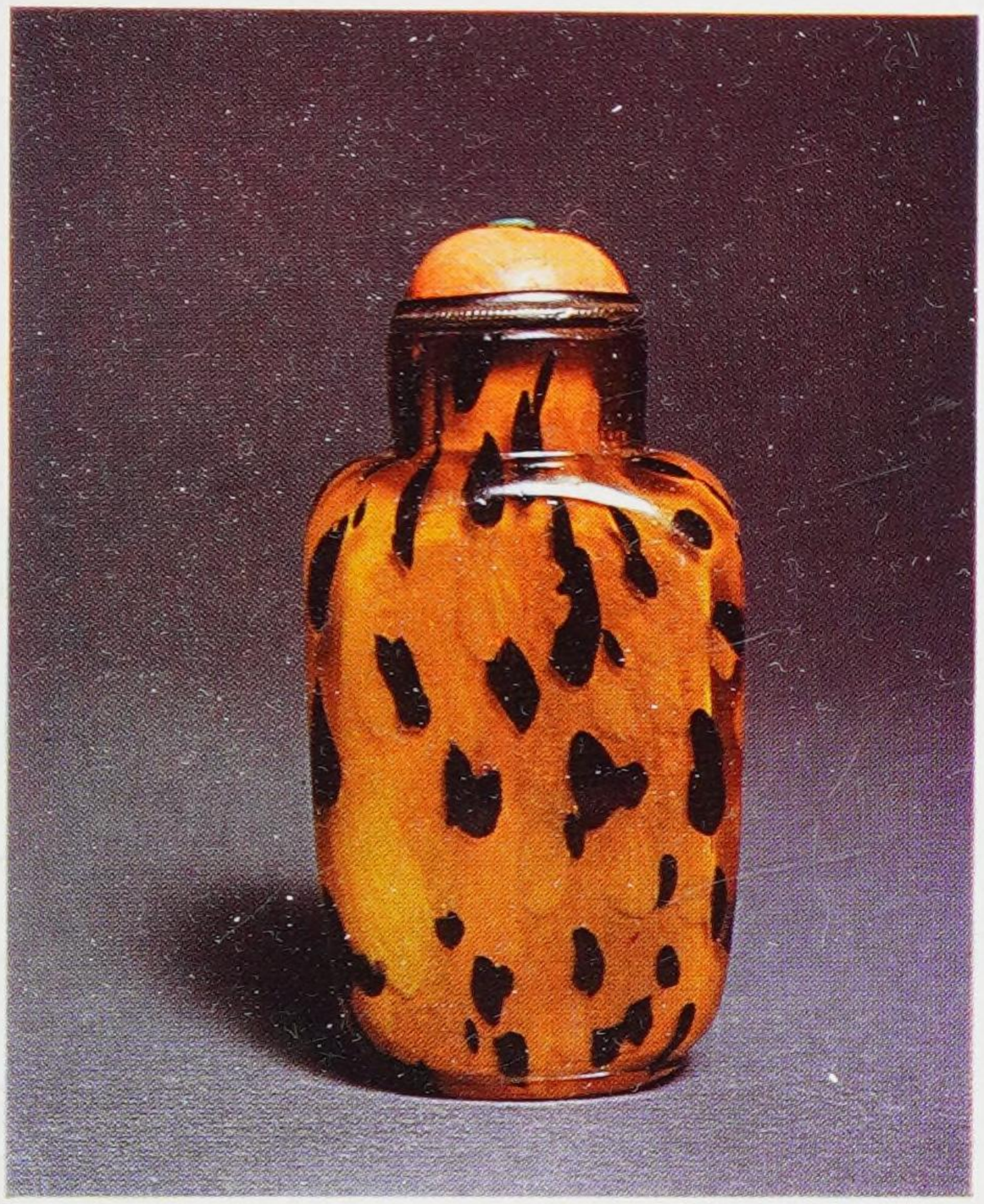
G.30
Brown glass in the form of a closed fist. 1750–1850
Height 5·0 cm
Possibly intended to imitate amber.



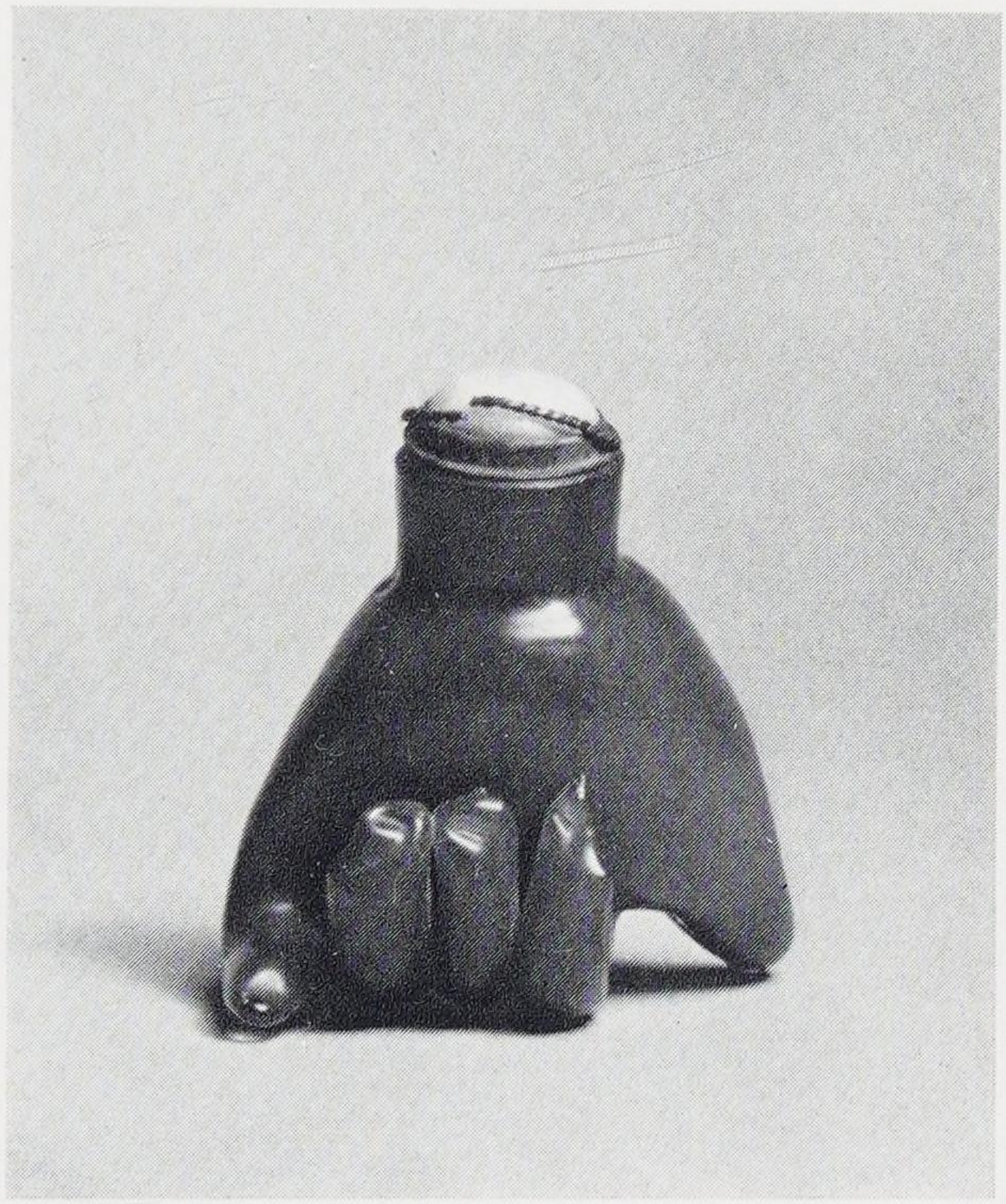
G.21



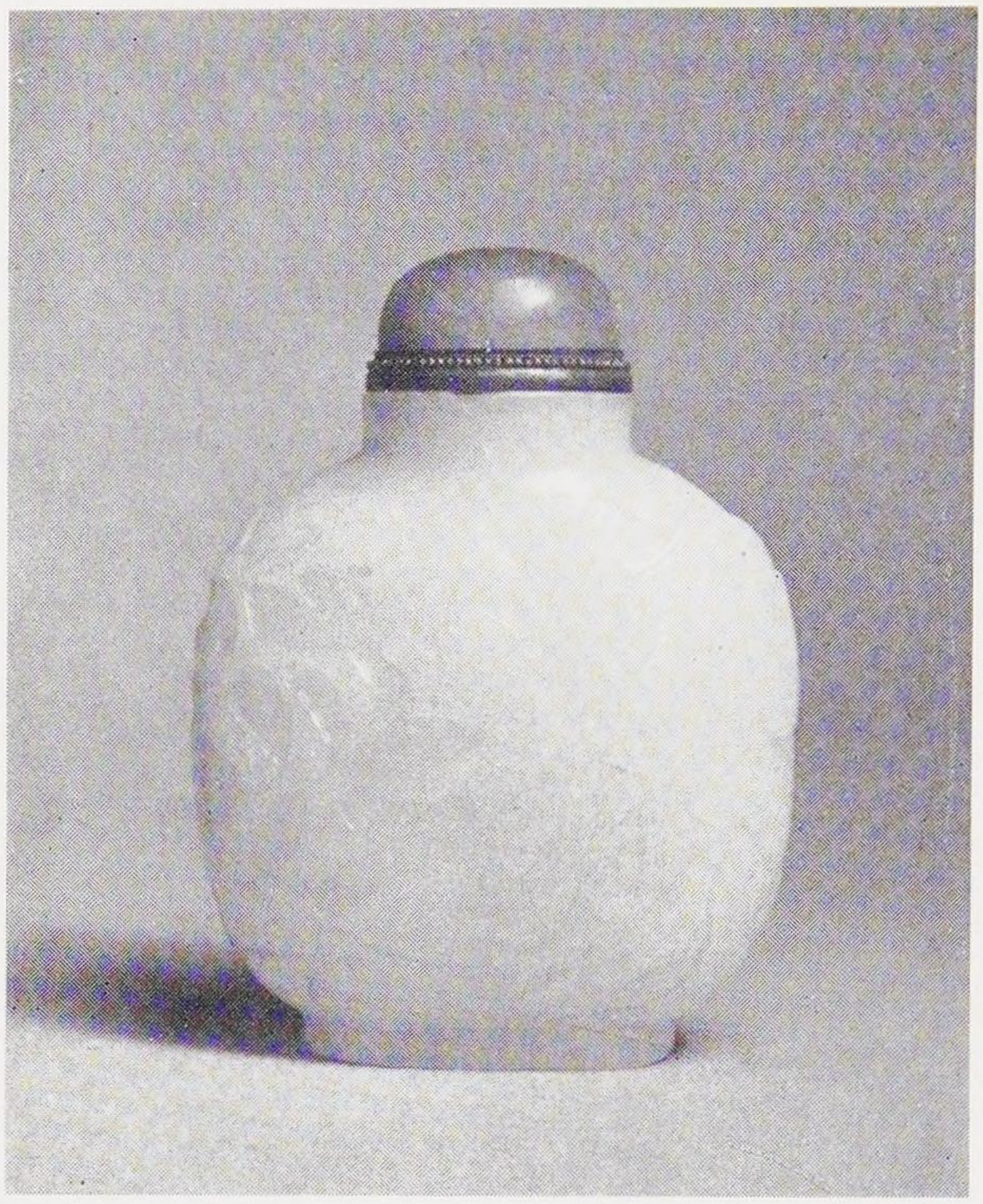
G.23



G.26



G.30



G.31

G.32

G.31
Opaque white glass carved with a seated sage holding a staff with an attendant nearby, the reverse with a lady in a boat. 1800–1920
Height 6·8 cm
Such white glass bottles are probably intended to imitate nephrite.

G.32
Deep ruby glass carved on the shoulders with mask and mock ring handles. 1780–1900
Height 7·5 cm
cf. G.47

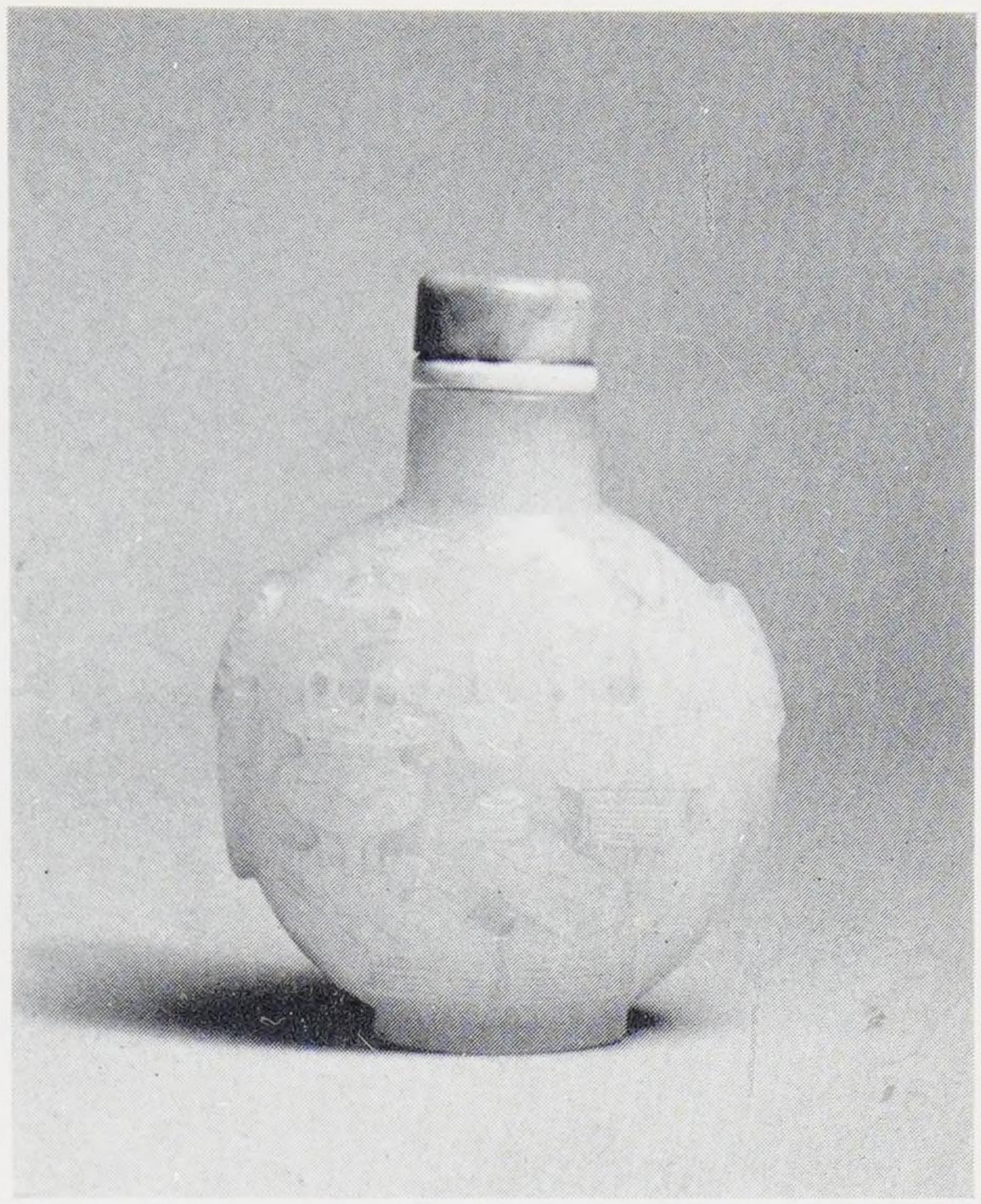
G.33
Opaque white glass carved in relief with boys playing beneath pine trees in continuous landscape. 1800–1920
Height 6·8 cm

G.34
Opaque white glass carved in relief with scholarly trappings, the shoulders with mask and mock ring handles. 1800–1920
Height 6·2 cm

G.35
Deep ruby glass carved on the shoulders with mask and mock ring handles. 1780–1900
Height 7·7 cm
cf. G.47

G.36
Transparent lime-green glass carved on the sides with chih dragons. 1780–1880
Height 4·6 cm

G.33

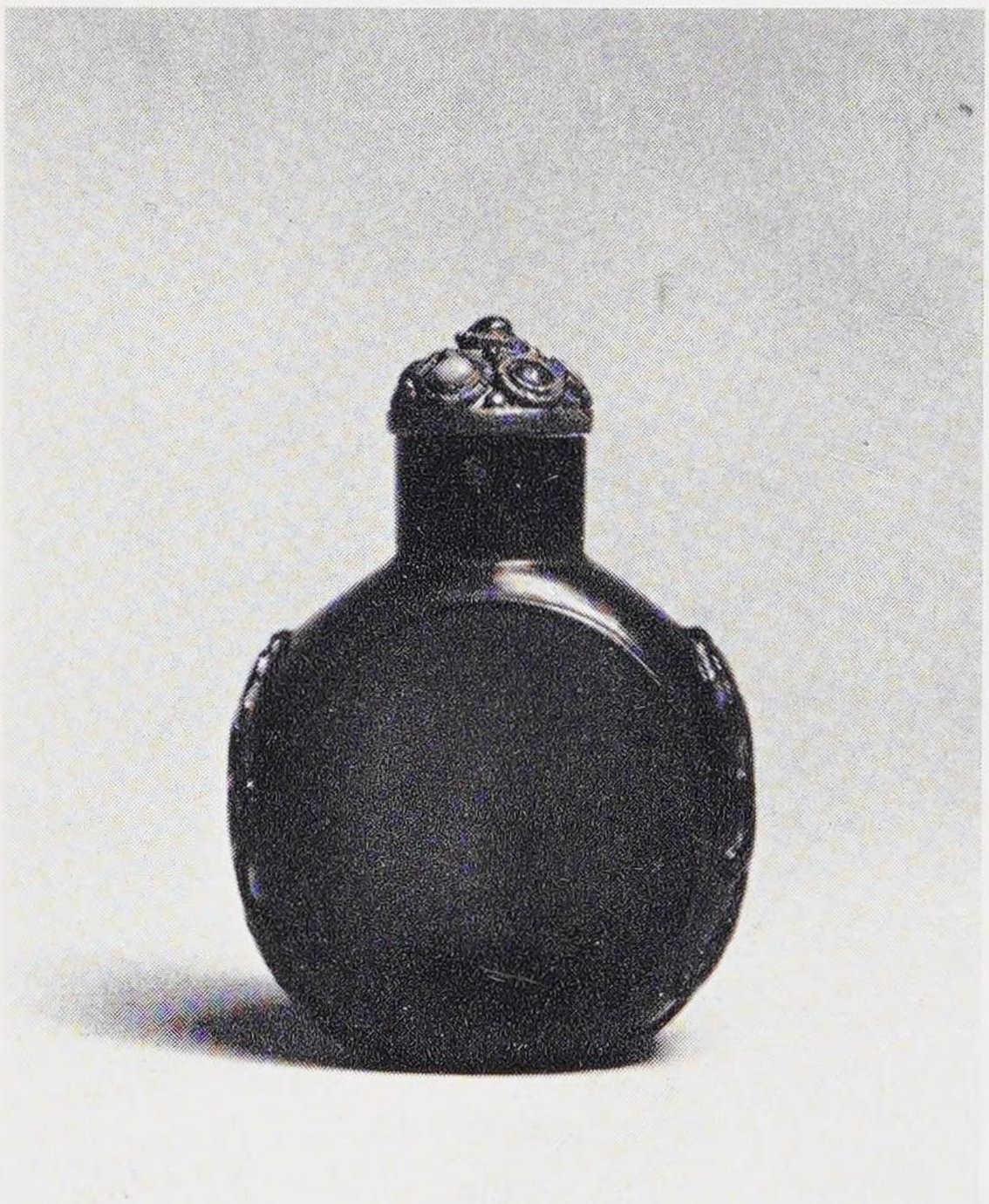


G.34

G.35

G.36

G.37



G.38

G.37
Ruby glass carved with two entwining chih dragons. 1800–1900
Height 7·0 cm

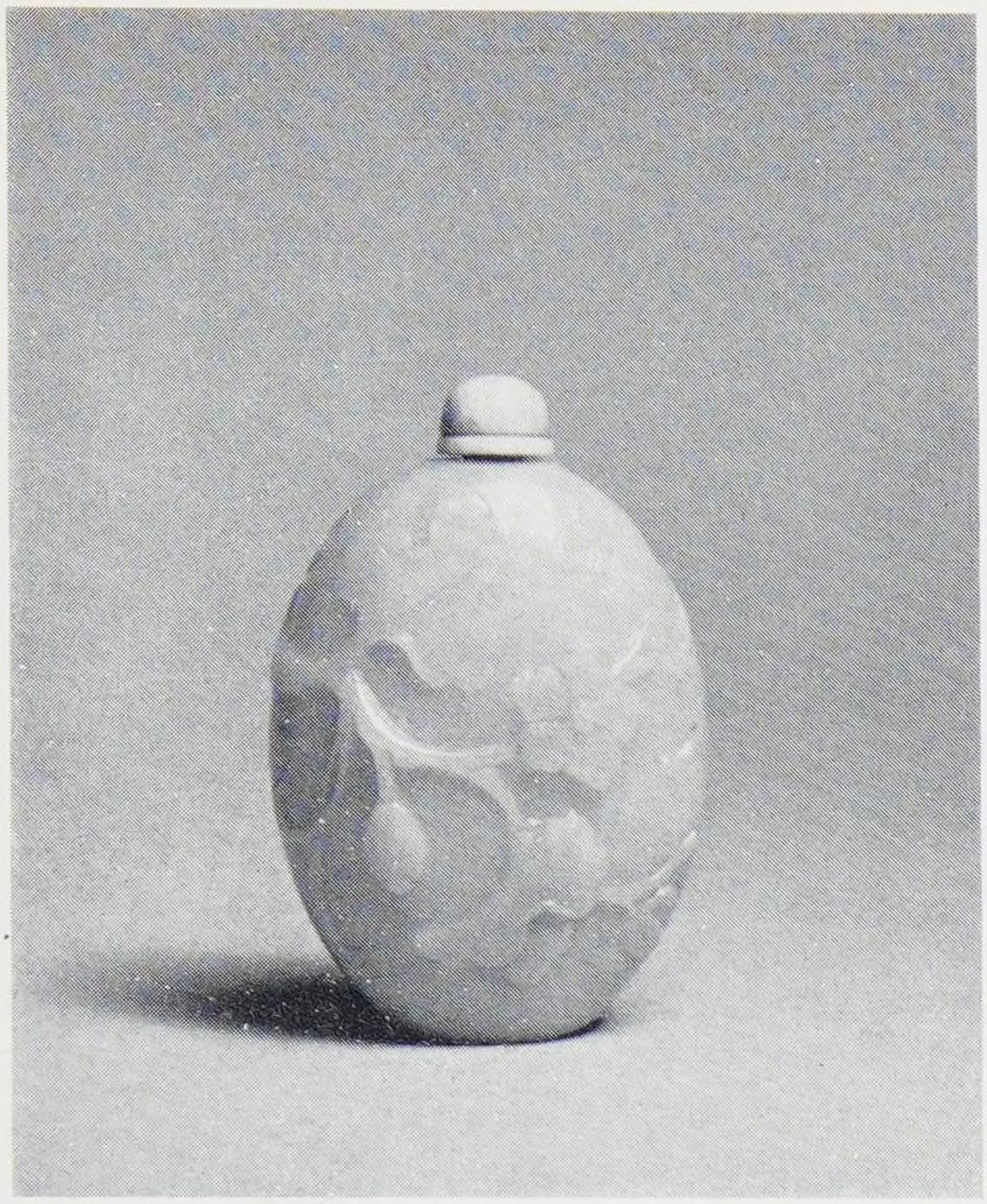
G.38
Deep purple glass, the shoulders carved with chih dragons, the front and back slightly concave to serve as integral snuff dishes. 1780–1880
Height 5·9 cm

G.39
Imperial yellow glass carved with a continuous design of butterflies and gourd vine. 1780–1880
Height 5·5 cm

G.40
Mottled red and yellow glass imitating realgar, carved with basket weave pattern. 1730–1850
Height 5·2 cm

G.41
Ruby coloured glass of octagonal faceted form. 1800–1900
Height 6·5 cm

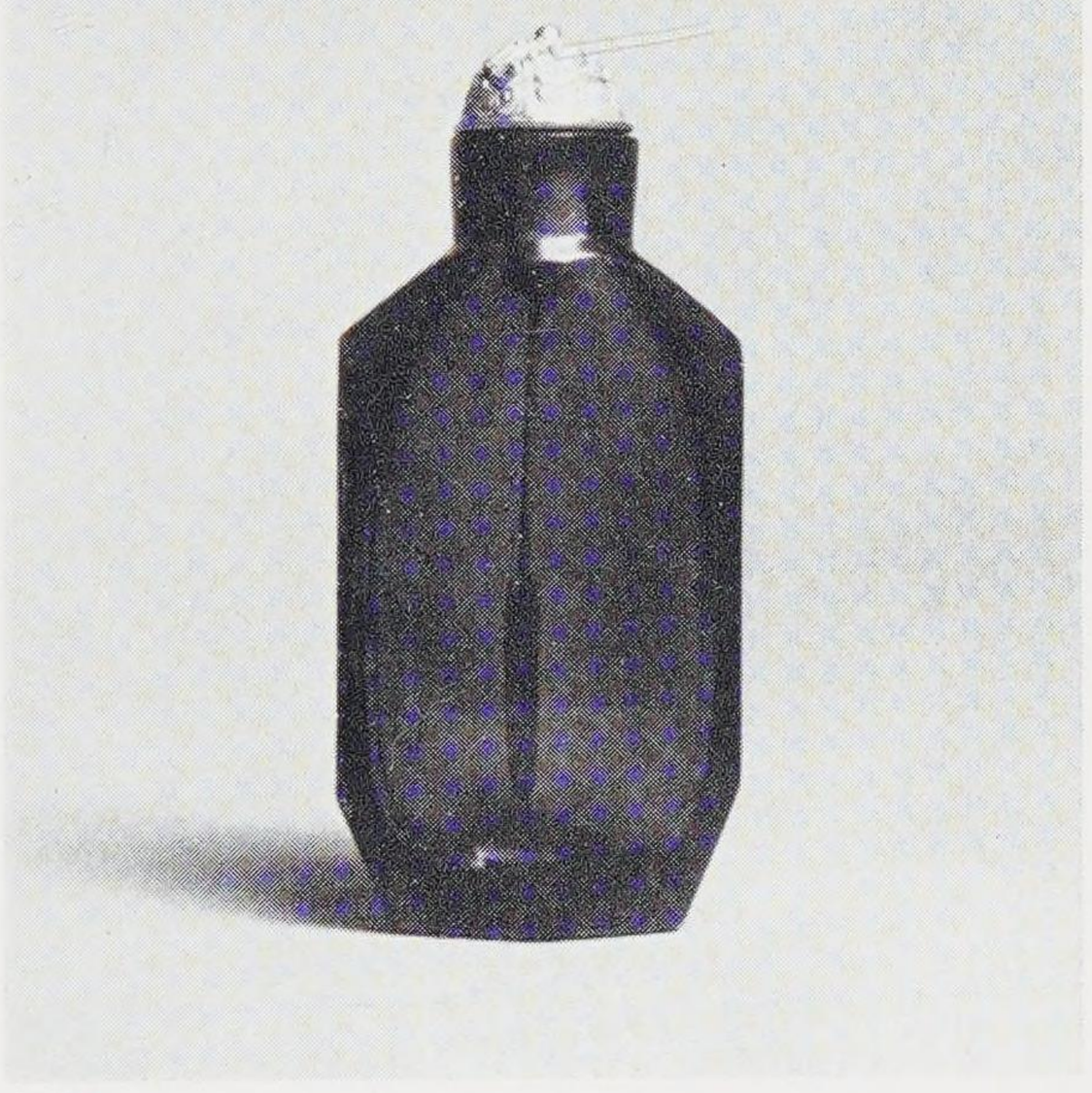
G.42
Ruby coloured glass of octagonal faceted form. 1750–1850
Height 6·8 cm



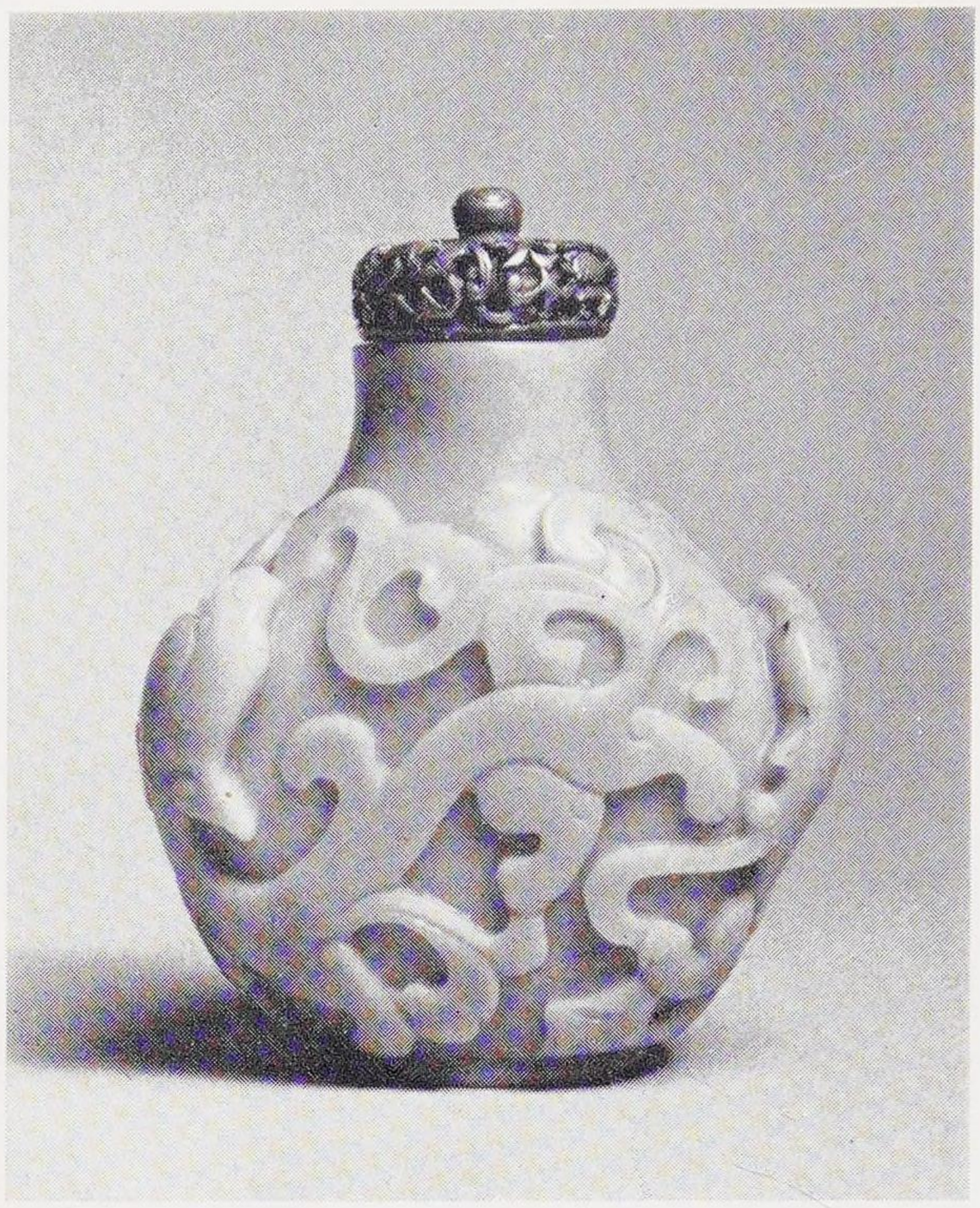
G.39

G.40

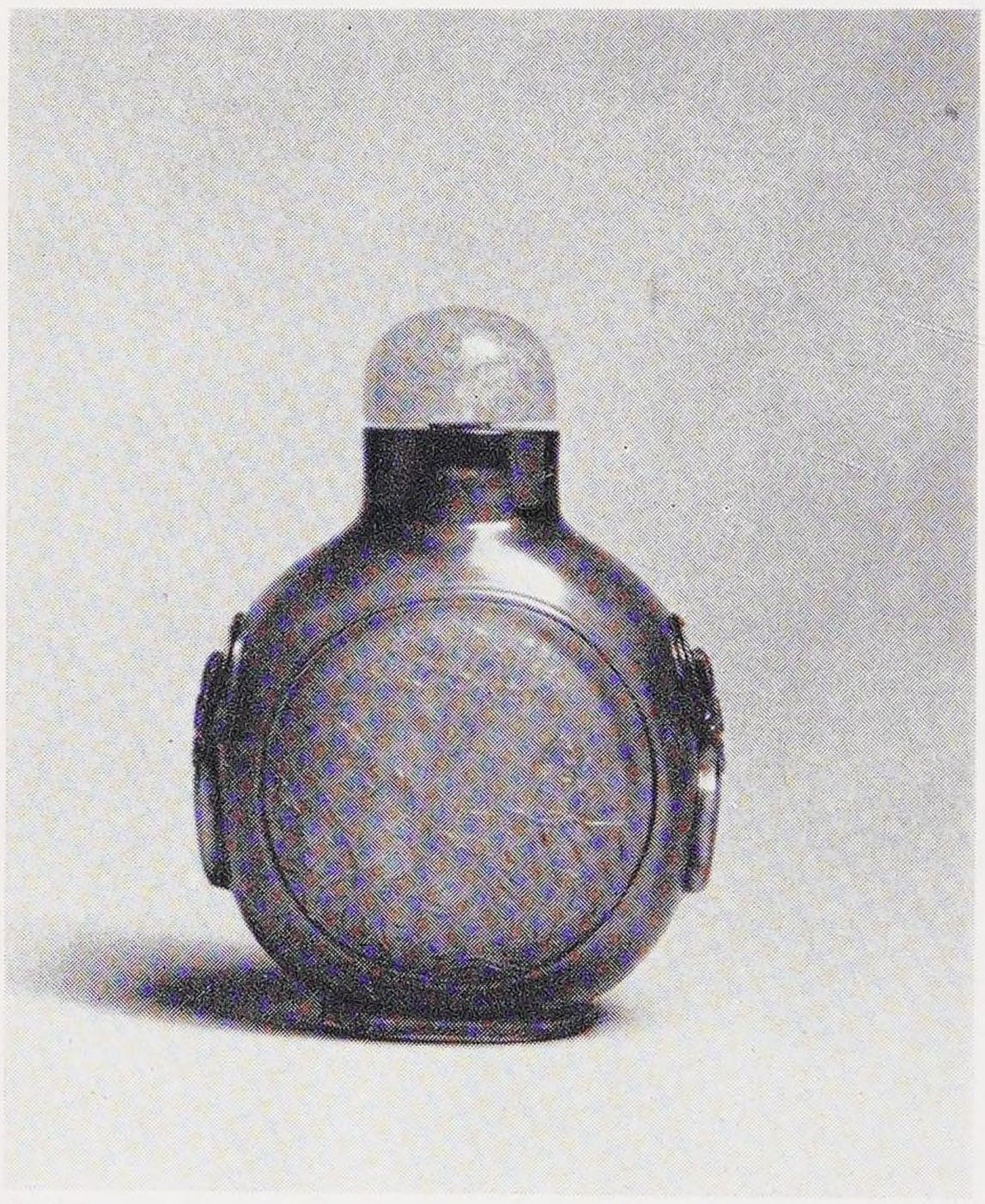
G.41



G.42



G.43



G.44

G.43
Opaque pale turquoise glass carved in varying relief with two formalised chih dragons, the wide neck with an unusually large opening. 1750–1850
Height 7·0 cm

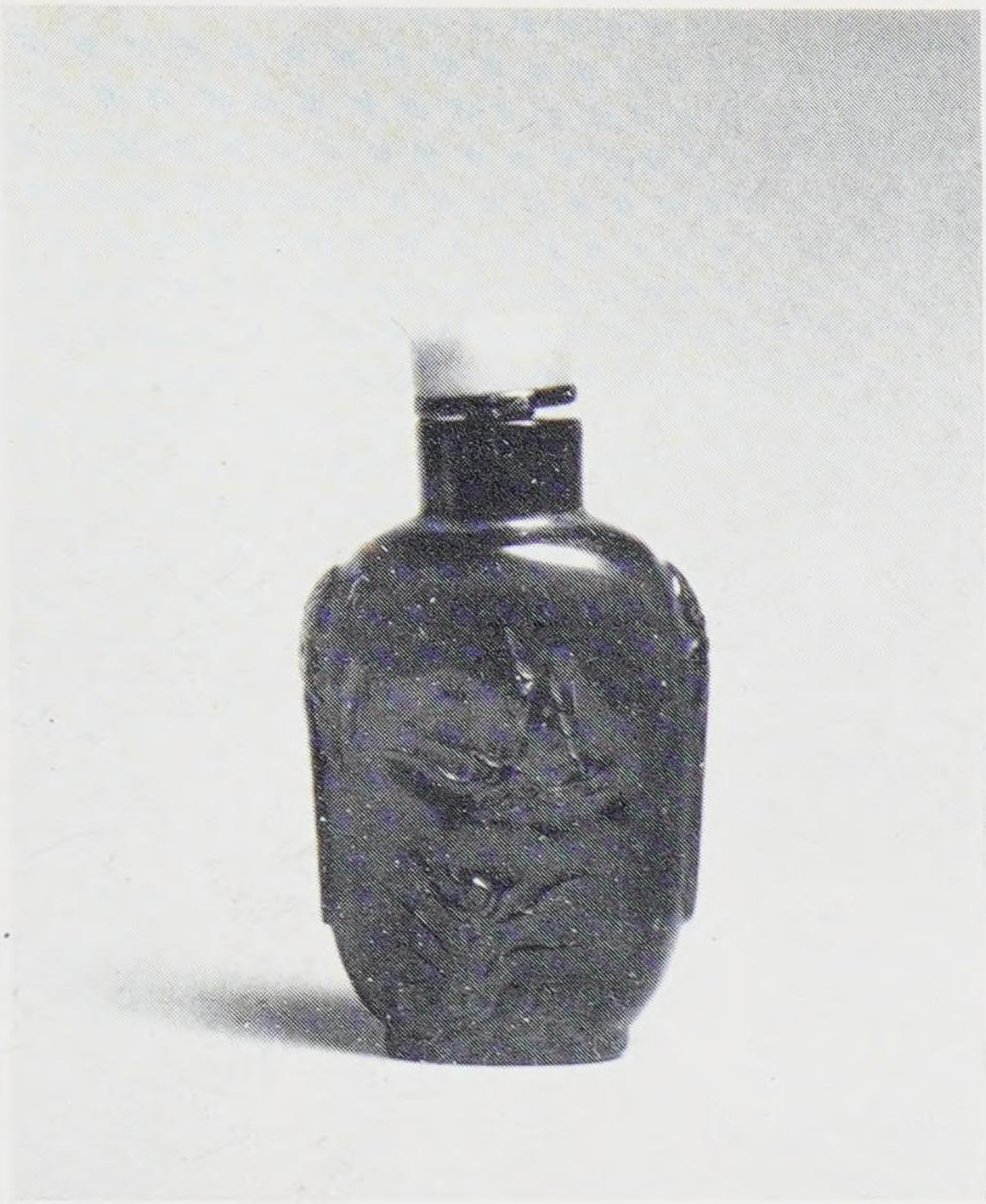
G.44
Transparent pale green glass carved both back and front with panels, one with a deity, a tiger, an attendant and five bats, the other with a sage seated under a tree with an attendant, the shoulders with mask and mock ring handles. 1780–1880
Height 5·9 cm

G.45
Purple glass carved with a butterfly and a lily, the reverse with ling chih fungus, the shoulders with mask and mock ring handles. 1800–1900
Height 6·0 cm

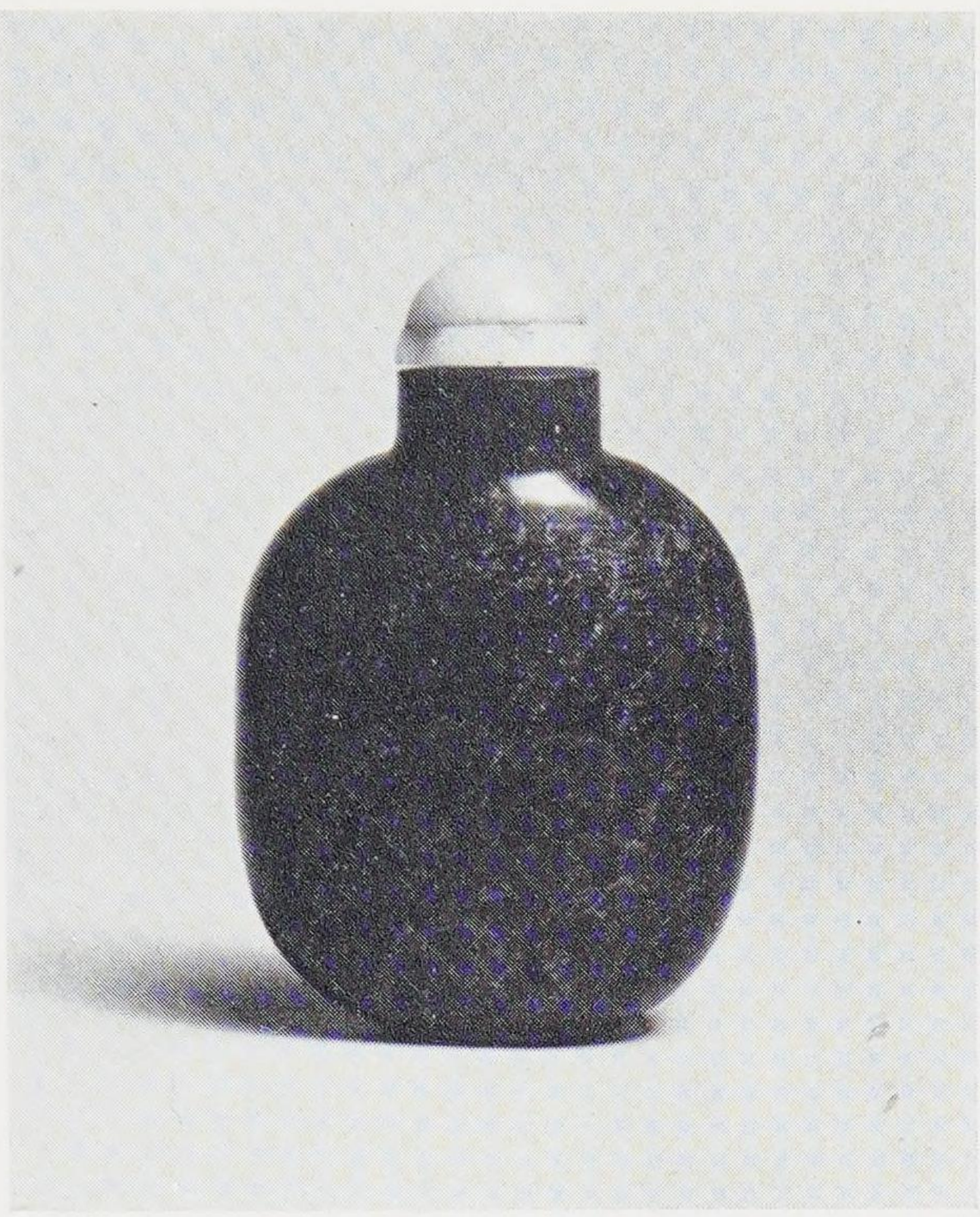
G.46
Brown glass with an inner layer of gold flecks, incised with a continuous design of flowers, landscape and inscriptions. 1800–1900
Height 6·2 cm

G.47
Pale amethyst glass, the shoulders carved with mask and mock ring handles. 1780–1900
Height 6·5 cm
This bottle is stylistically similar to G.32 and G.35 and was probably made in the same workshop.

G.48
Ruby coloured glass with a rudimentary continuous carved design of zodiac animals in landscape. 1800–1900
Height 7·0 cm



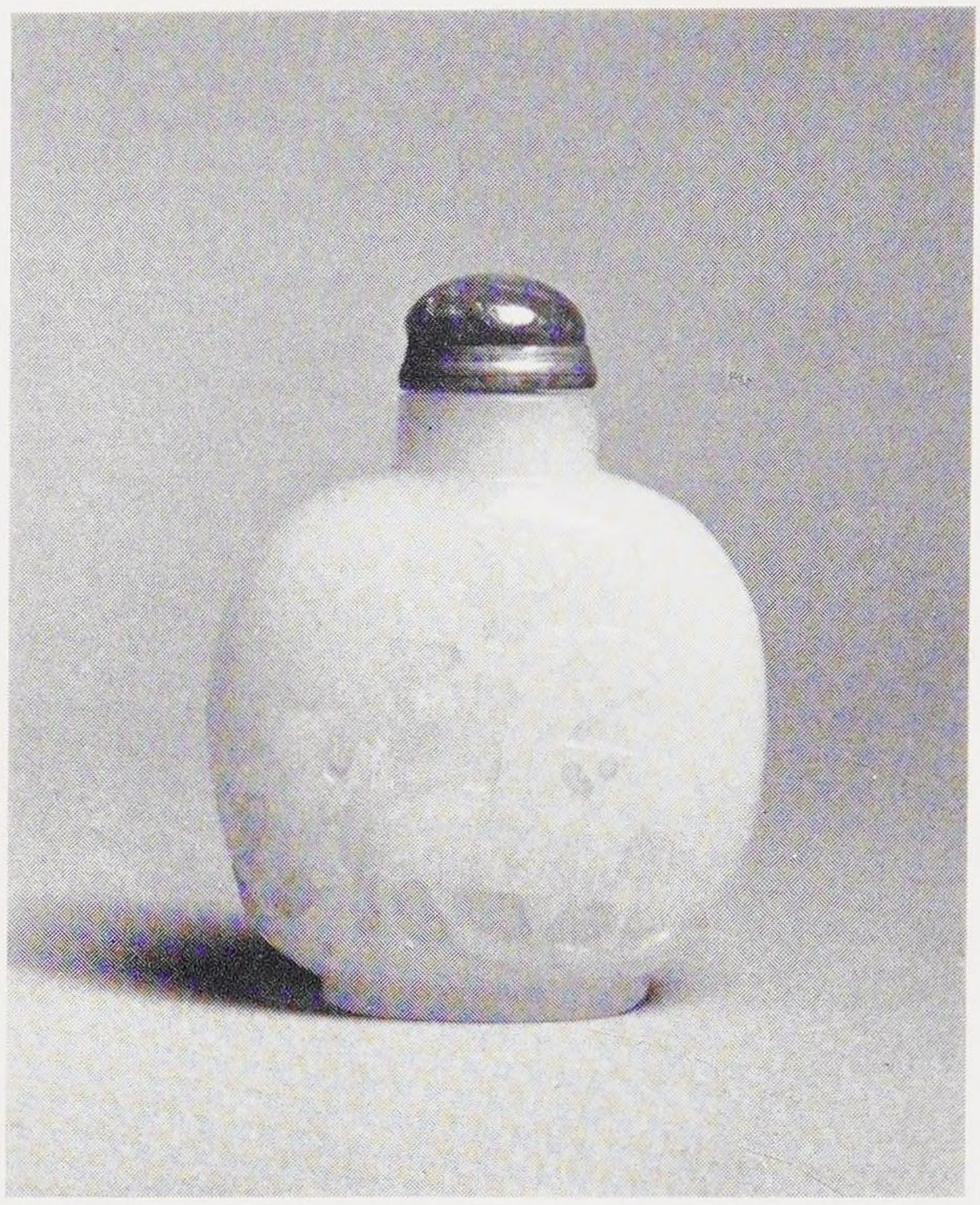
G.45



G.46

G.47

G.48

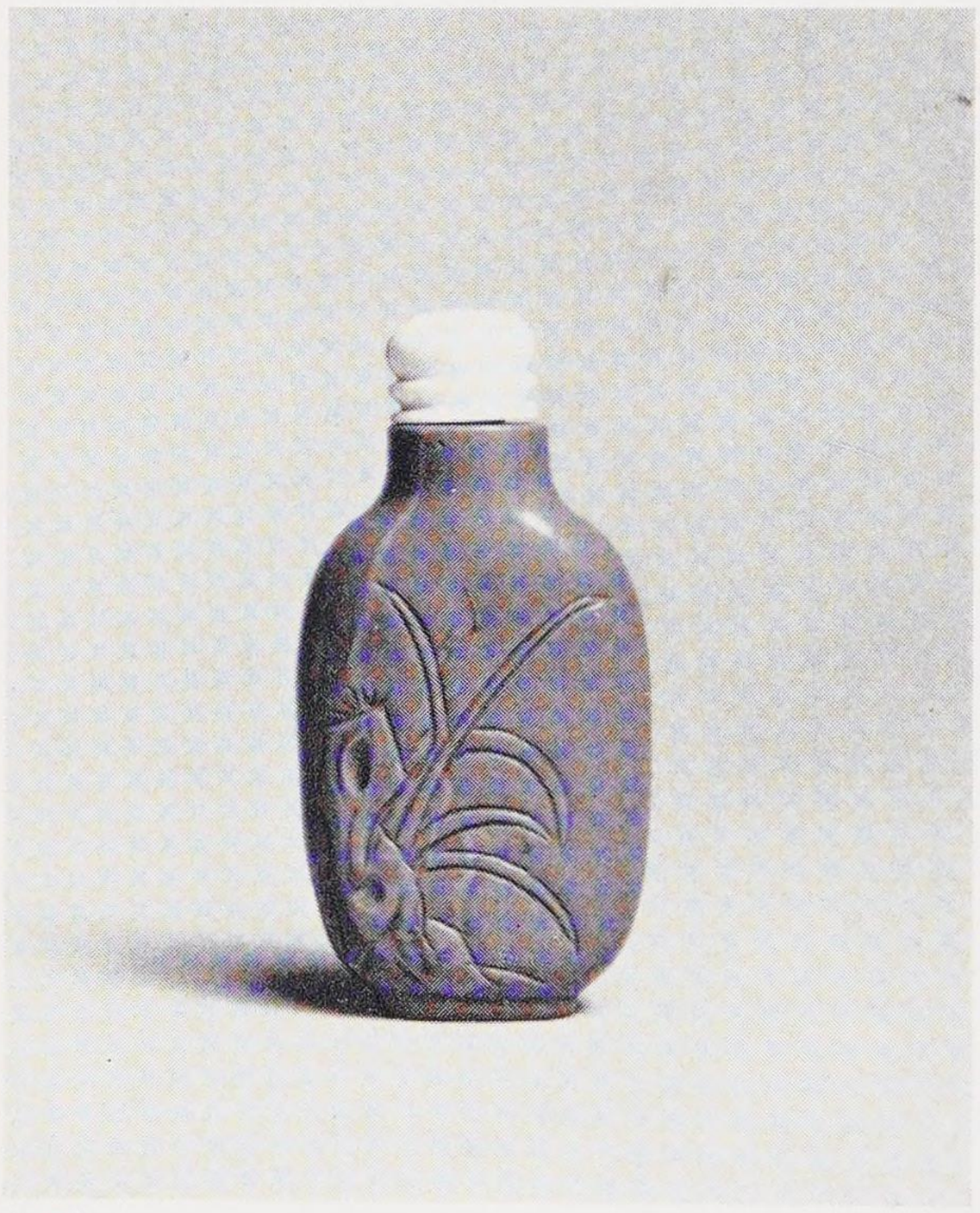


G.49

G.49
Opaque white glass carved in relief with a man trying to coax a horse across a narrow bridge, with a bat and a cloud above, the reverse with the immortal Chang Kuo-lao holding a prunus spray and riding his mule, an attendant on foot nearby. 1800–1920
Height 6·0 cm

G.50
Opaque mauve glass carved with bamboo and rockwork, the reverse with an apochryphal Ch'ien-lung inscription. 1830–1900
Height 5·8 cm

G.51
Amber coloured glass carved with the deities of the three religions between ling chih borders. 1780–1800
Height 6·4 cm
The three religions are Taoism, Buddhism and Confucianism.



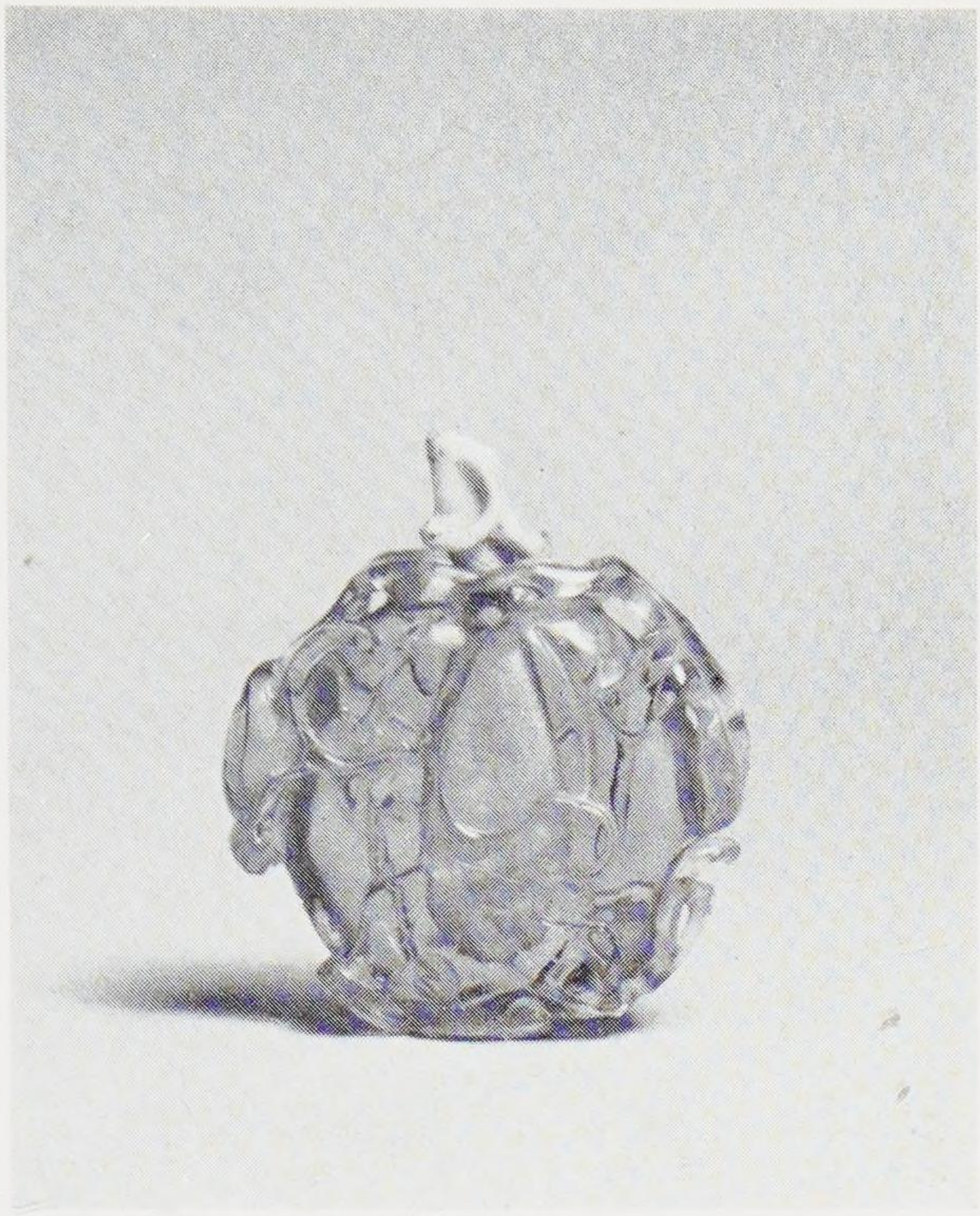
G.50

G.52
Pale lime green glass carved in the form of a gourd with the fruit and leaves in relief. 1800–1900
Height 4·2 cm
After the end of the 19th century when the demand for Chinese snuff bottles was considerably increased, many finely carved early pendants, amulets and hard-stone carvings were converted into snuff bottles. Most of these were converted for a collector's market, which, however, does not rule out the possibility of earlier examples converted for the use of snuff takers. This bottle was probably originally a pendant.

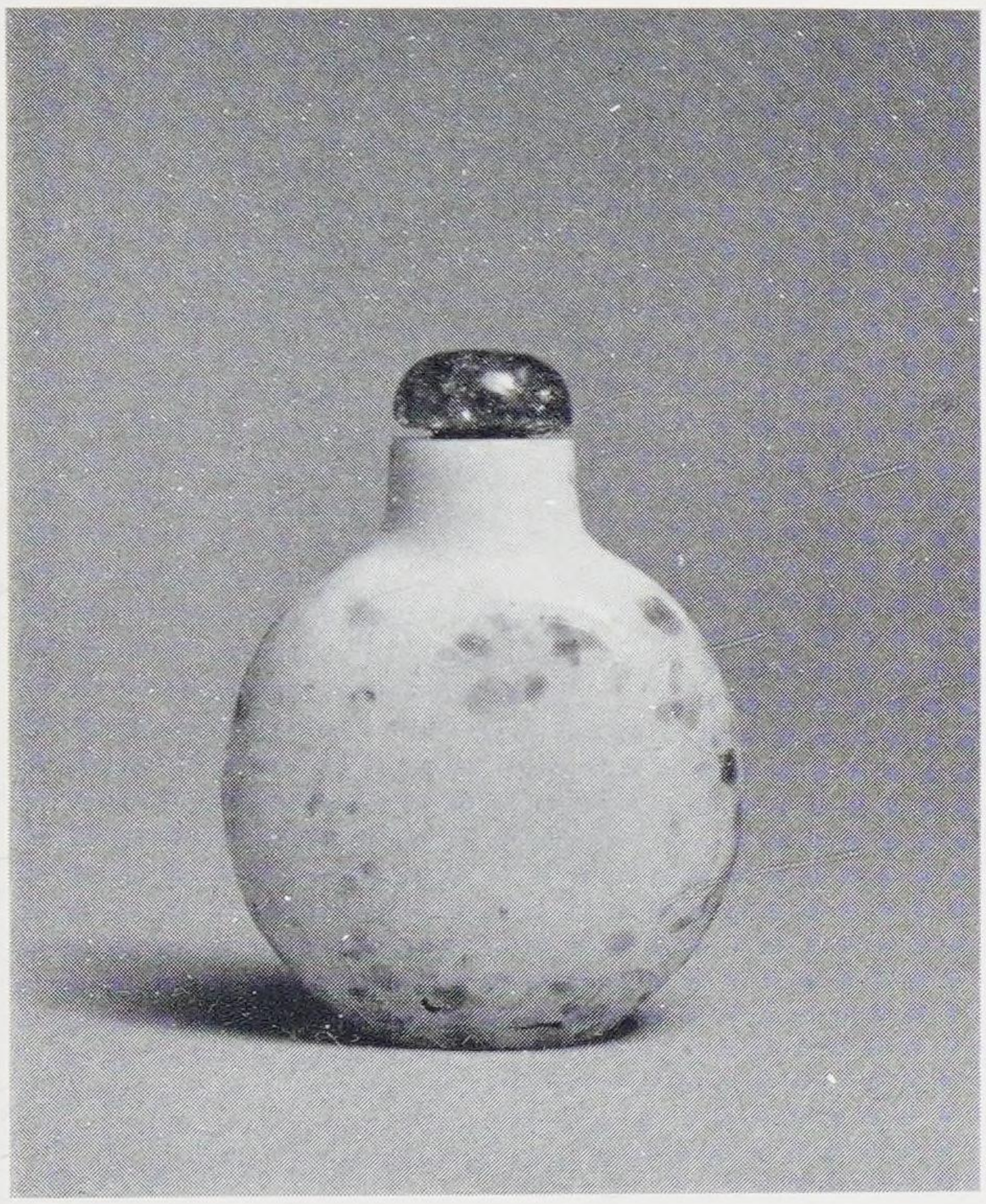
G.53
Opaque white glass with flecks of blue, purple, yellow and green, carved in low relief with insects and flowers, 1750–1850, the carving probably later.
Height 5·3 cm

G.54
Glass, single overlay of lacquer red on opaque white, carved in relief both back and front with a carp. 1800–1900
Height 4·8 cm

G.51

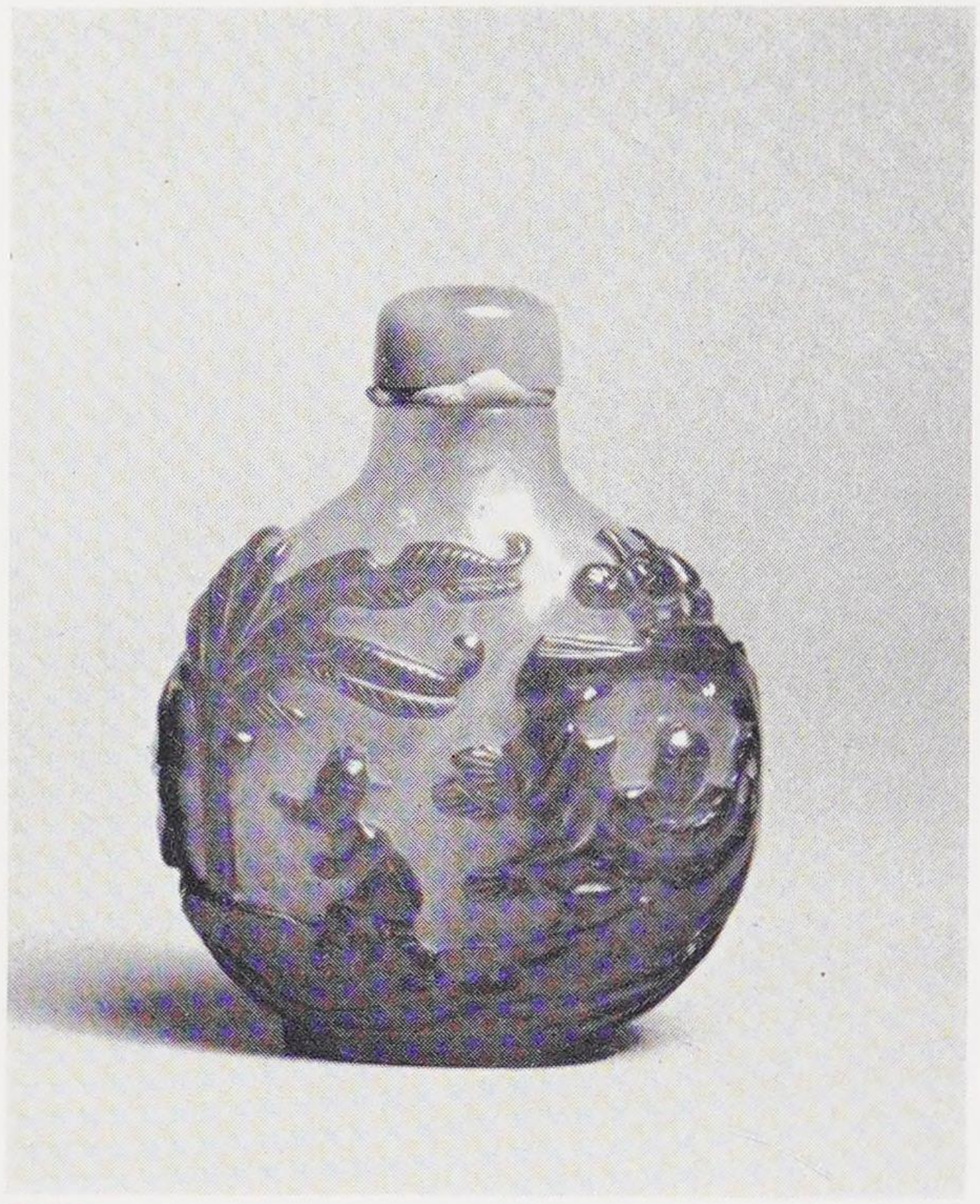


G.52



G.53

G.54



G.55

G.56

G.55
Glass, single overlay of red on cloudy snowflake carved with figures in wooded landscape. 1750–1850
Height 5·3 cm

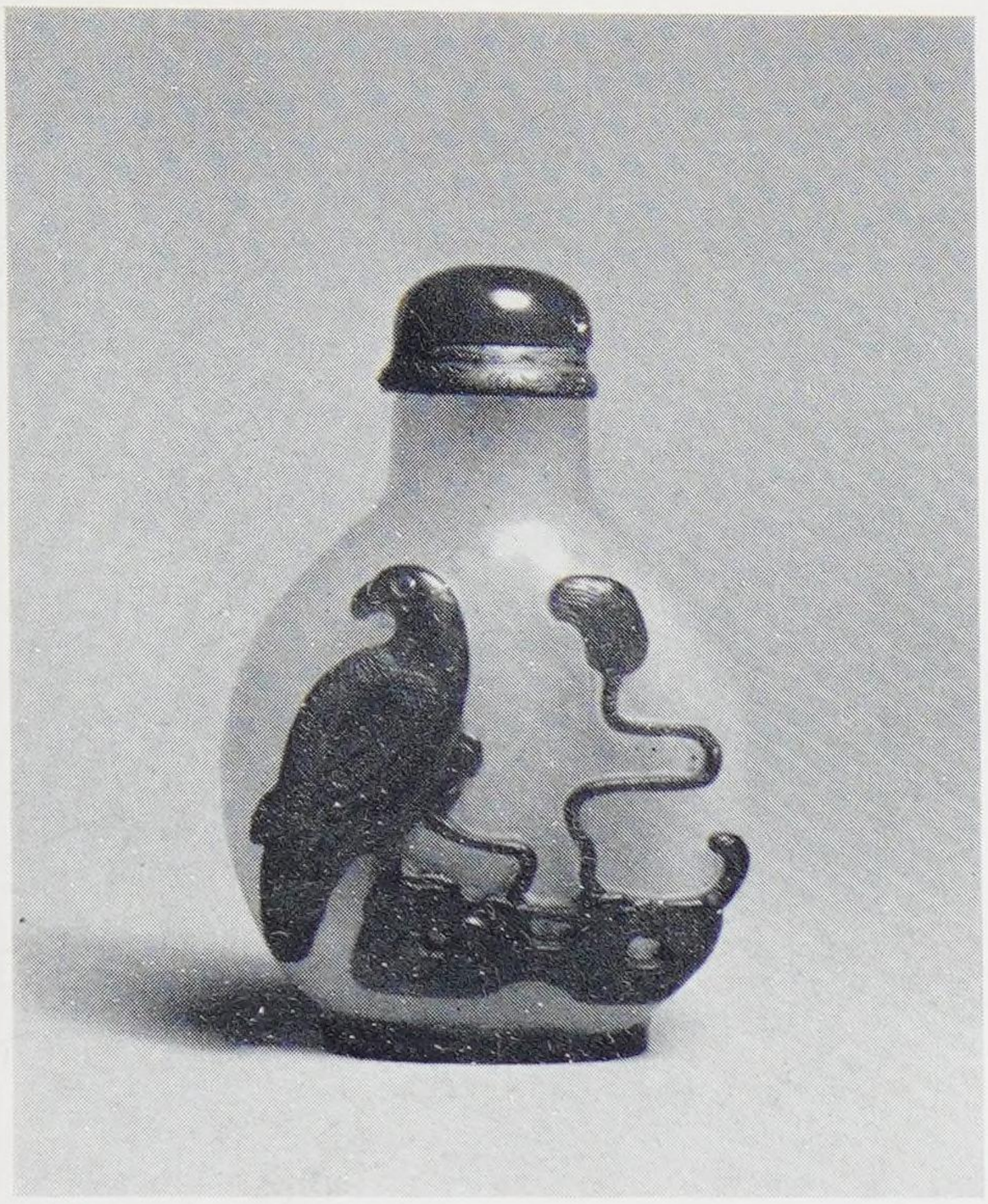
G.56
Glass, single overlay of ruby red on snowflake carved with two panels, one with lotus, the other with lilies on rocks. 1750–1860
Height 7·2 cm

G.57
Glass, single overlay of red on cloudy bubble carved with a chained dog, the reverse with a hawk tied to an ornamental rock. 1750–1850
Height 6·8 cm

G.58
Glass, single overlay of red on snowflake carved with two central medallions of archaised dragons, the sides with mask and mock ring handles. 1780–1880
Height 7·0 cm

G.59
Glass, single overlay of red on snowflake carved with a continuous design of the twelve animals of the zodiac, the neck with a lappet border. 1800–1900
Height 7·2 cm

G.60
Glass, single overlay of red on opaque white carved both back and front with a chih dragon. 1820–1900
Height 6·4 cm



G.57

G.58

G.59

G.60

G.61

G.62

G.61
Glass, single overlay of red on cloudy bubble carved both back and front with a phoenix. 1720–1830
Height 6·6 cm

G.62
Glass, single overlay of red on cloudy bubble carved with a continuous scene of figures in landscape. 1750–1860
Height 5·2 cm

G.63
Glass, single overlay of red on snowflake carved with a continuous scene of figures in landscape. 1780–1880
Height 4·6 cm

G.64
Glass, single overlay of red on clear carved both back and front with a chih dragon. 1780–1900
Height 7·0 cm

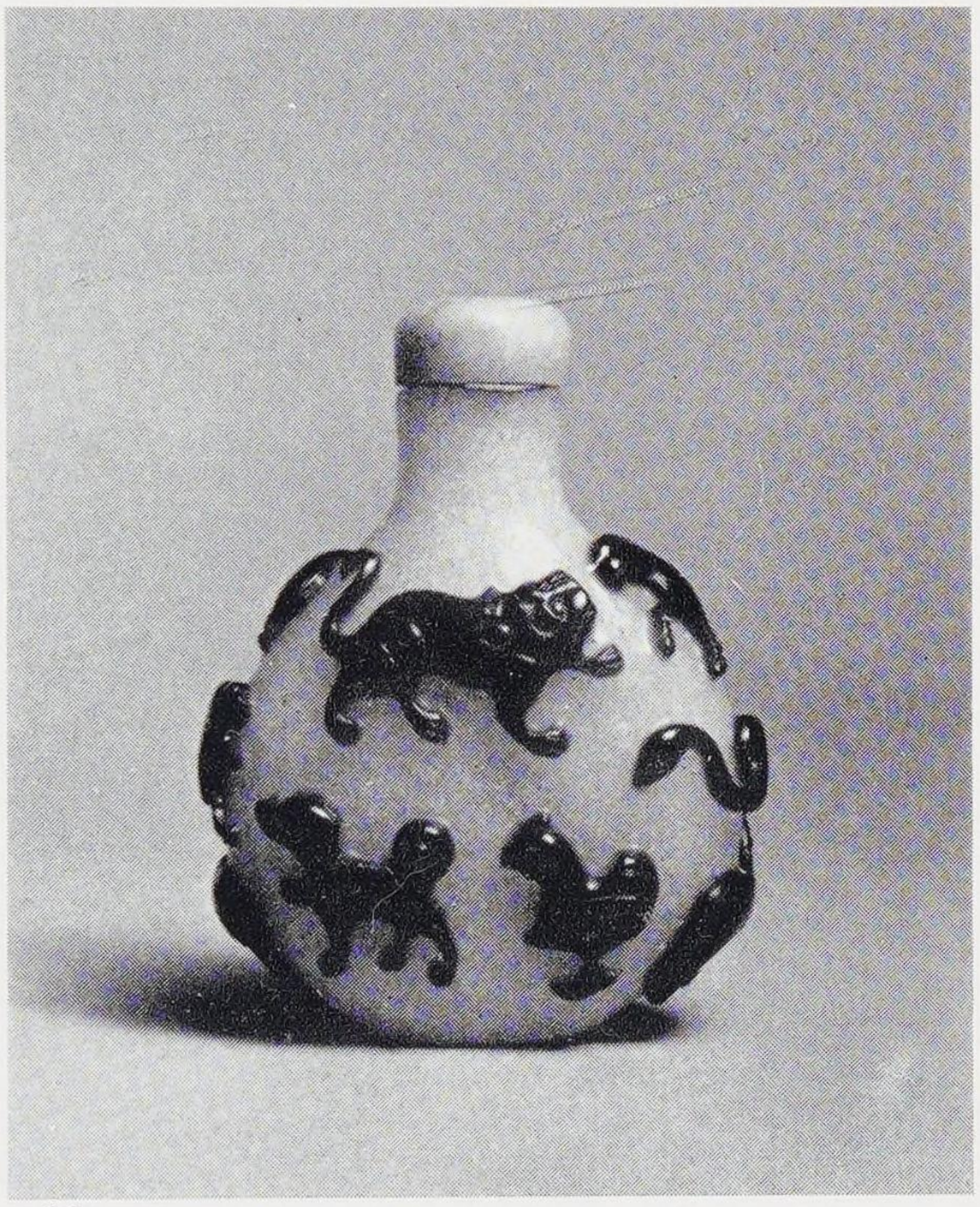
G.65
Glass, single overlay of red on snowflake carved both back and front with the design known as the *hundred antiques*. 1750–1860
Height 6·2 cm

G.66
Glass, single overlay of red on dense snowflake carved with the twelve animals of the zodiac. 1780–1880
Height 6·3 cm

G.63

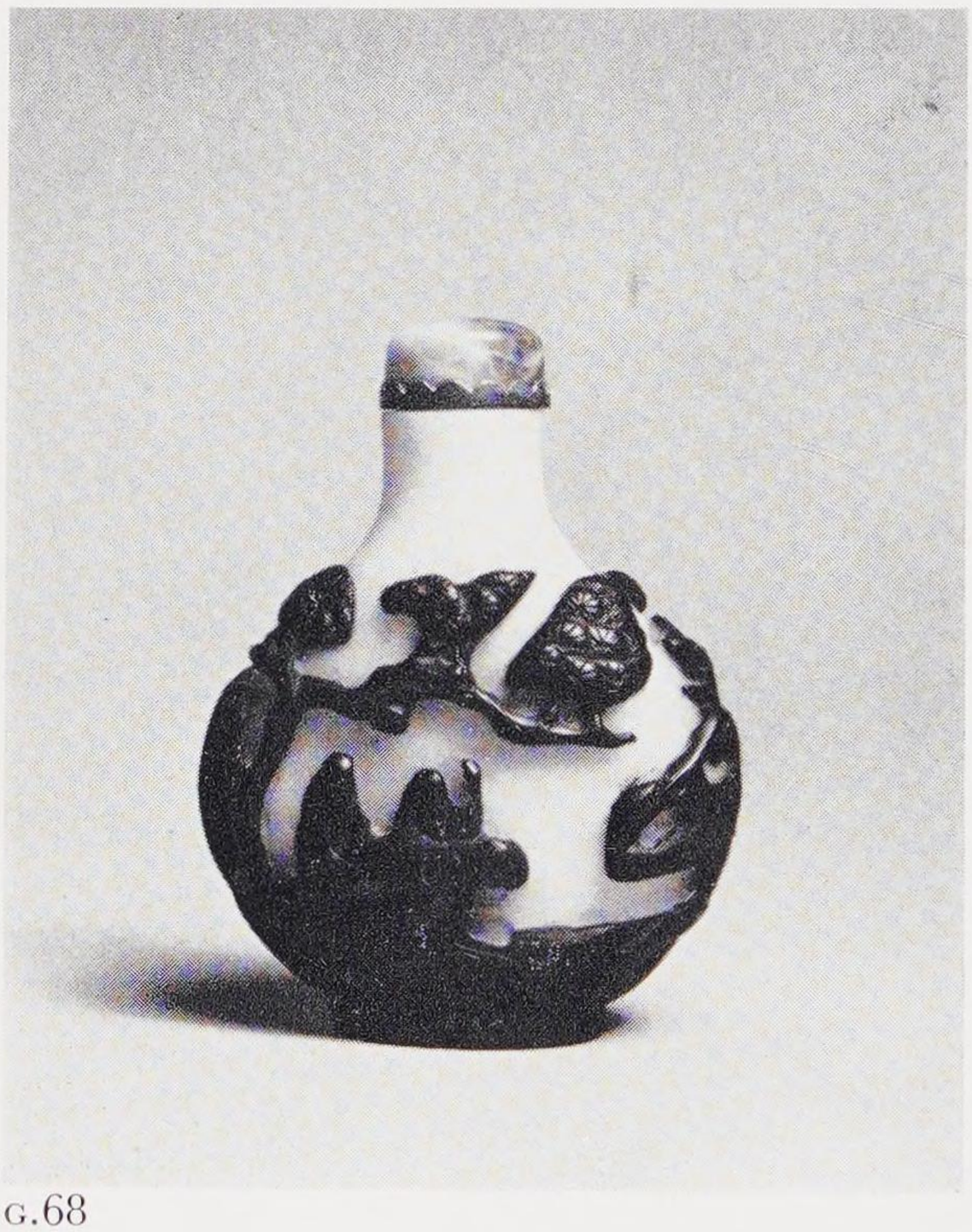
G.64

G.65



G.66

G.67



G.68

G.67
Glass, single overlay of sapphire blue on cloudy bubble carved with a continuous design of carp swimming amidst aquatic plants. 1740–1850
Height 5·3 cm

G.68
Glass, single overlay of black on opaque white carved with a continuous scene of scholars in landscape. 1780–1880
Height 6·2 cm

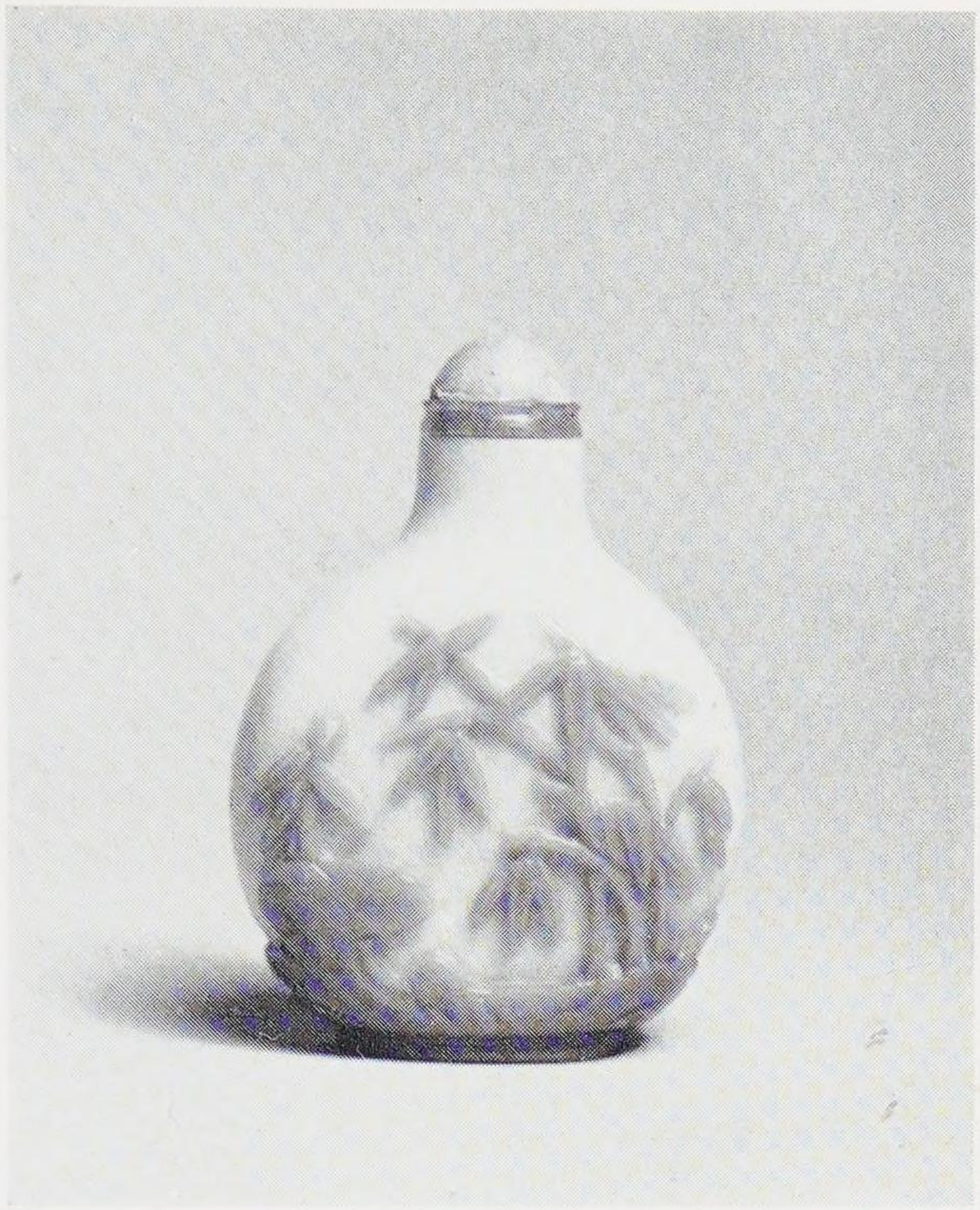
G.69
Glass, single overlay of black on snowflake carved all over with the design known as the *hundred antiques*. 1780–1880
Height 6·7 cm

G.70
Glass, single overlay of pale green on opaque pink carved with a continuous design of bamboo and rocks. 1780–1900
Height 6·6 cm

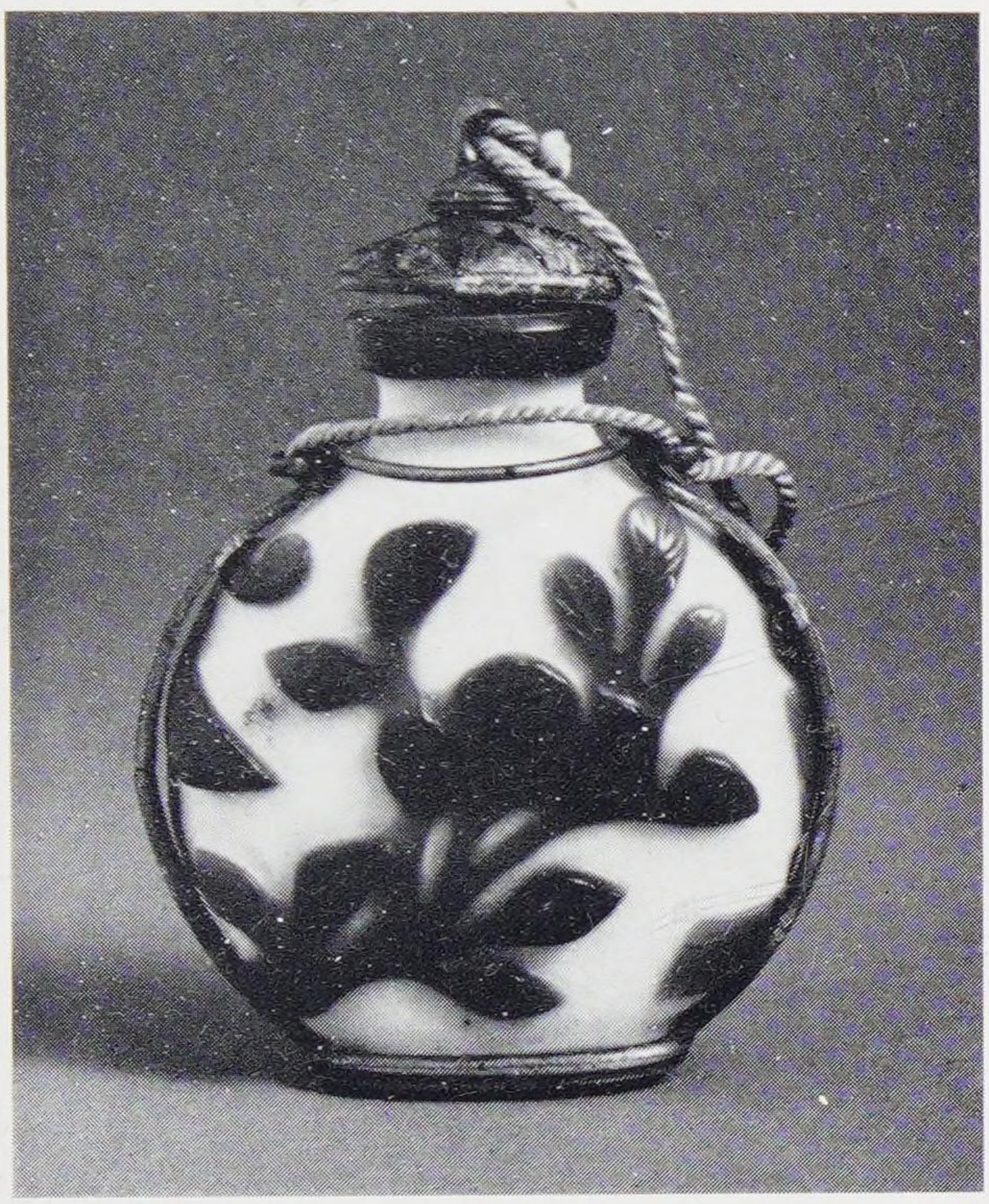
G.71
Glass, single overlay of dark blue on opaque white carved with a continuous floral design and with metal mounts attached to the metal stopper by a cord. 1800–1900
Height 5·5 cm

G.72
Glass, single overlay of red on opaque yellow carved with a continuous design of squirrels on grape vines. 1800–1900
Height 5·6 cm

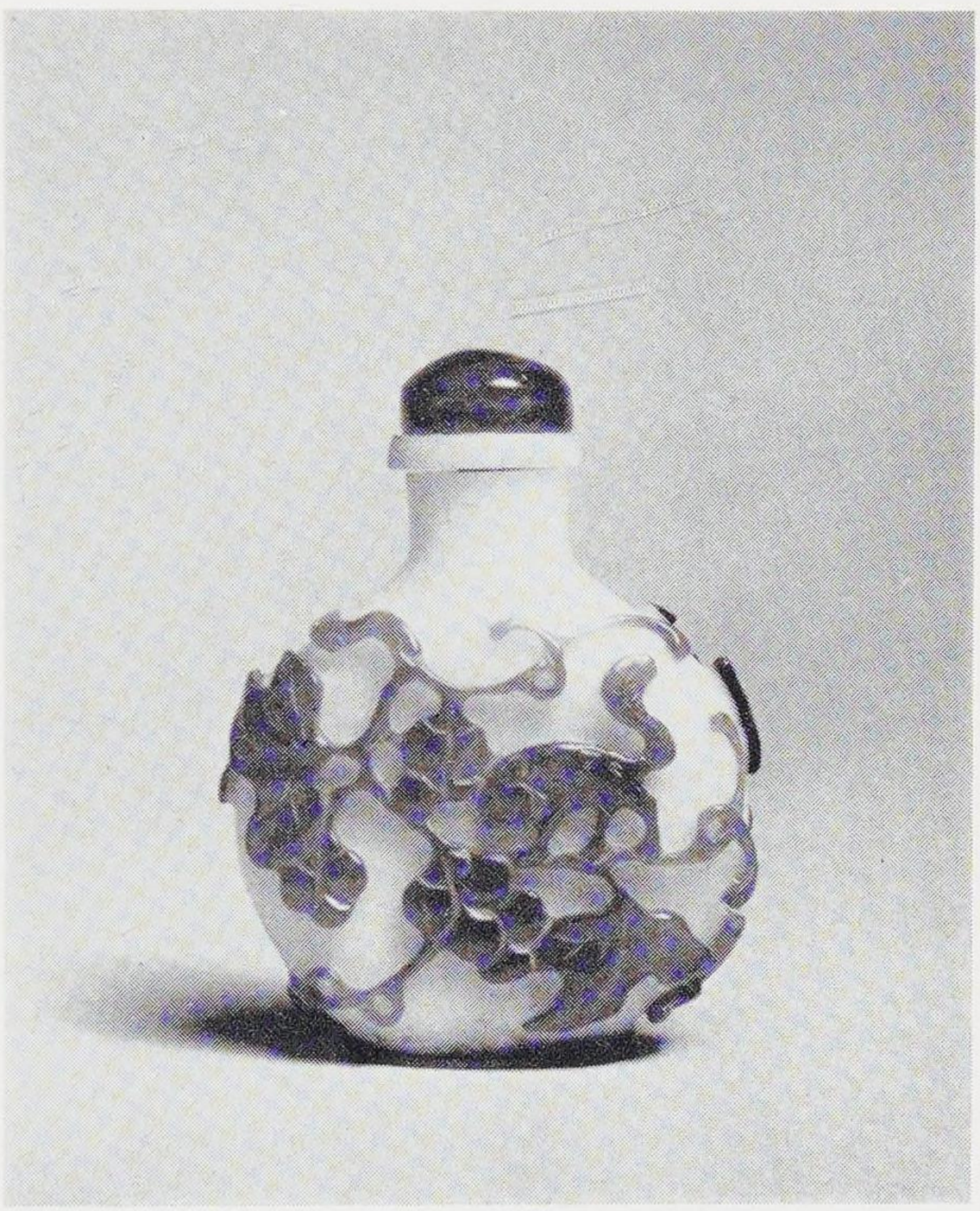
G.69



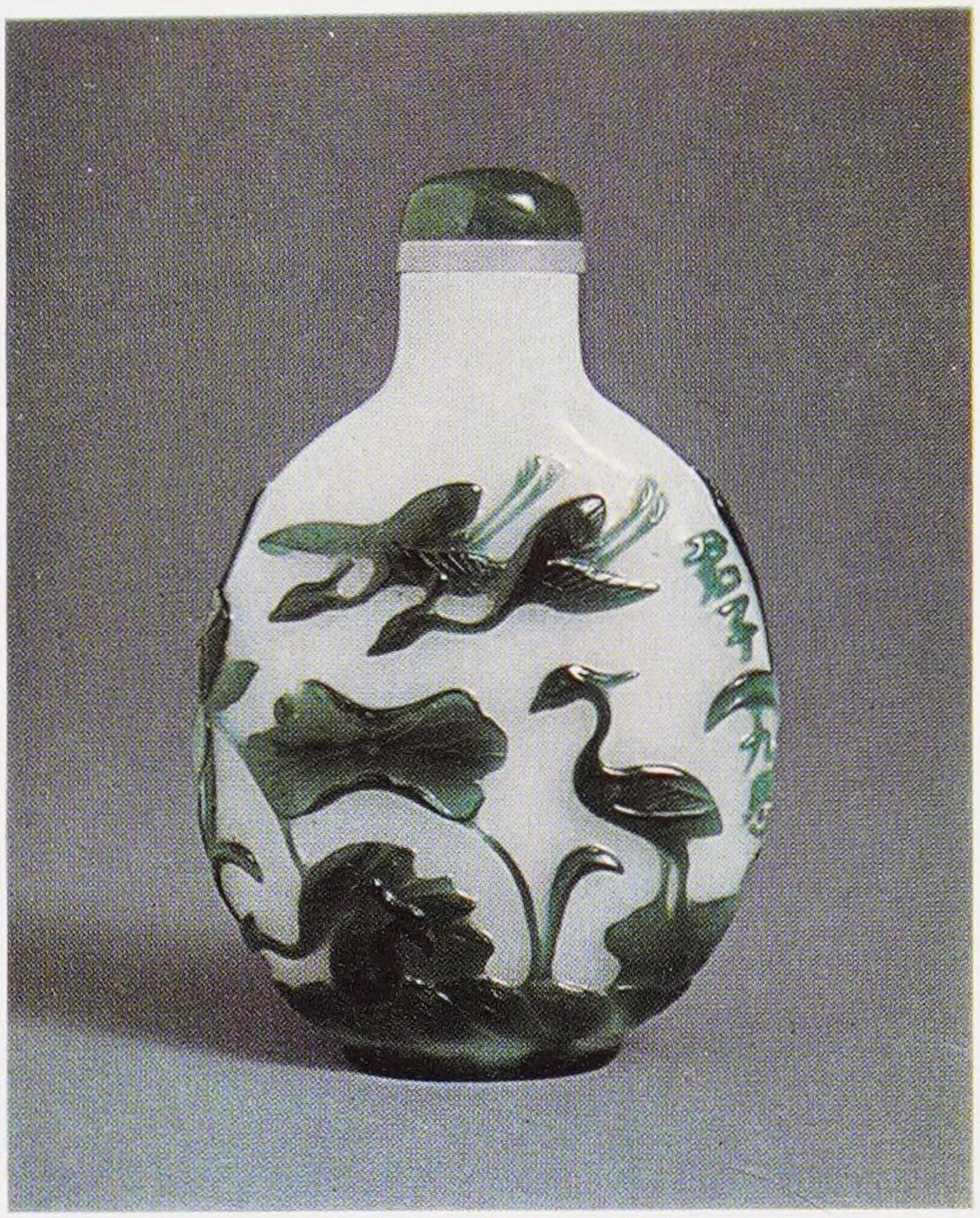
G.70



G.71



G.72



G.73

G.73
Glass, single overlay of green on opaque white carved with four herons and a bulrush, the reverse with four egrets and a lotus plant, one side with a four character inscription. 1800–1900
Height 7·0 cm

G.74
Glass, single overlay of black on opaque white carved with fantailed carp swimming amidst aquatic plants. 1780–1880
Height 4·4 cm

G.75
Glass, single overlay of sapphire blue on snowflake carved with a continuous scene of mythological figures in landscape.
1800–1900
Height 5·7 cm

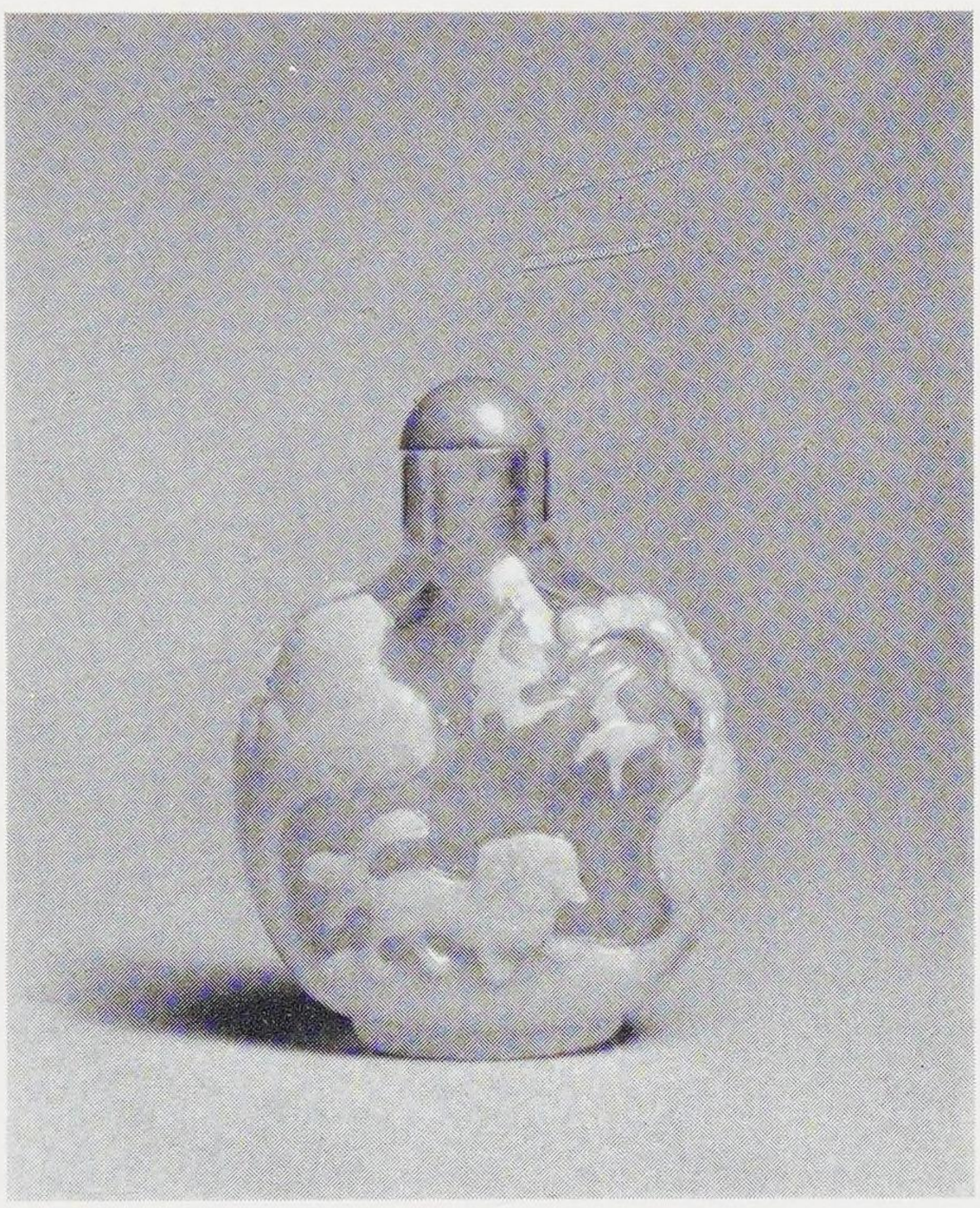
G.76
Glass, single overlay of dark green on opaque pink carved with a continuous scene of Shou Lao being offered the peaches of longevity by a monkey, and another deity being offered a libation by an attendant.
1800–1880
Height 5·6 cm
Shou Lao, also known as Shou Hsing or Longevity Star, is the God of Longevity. He is normally depicted with an unusually large forehead and appears gentle and smiling. He holds a peach and a staff attached to which are a gourd and a scroll. His familiar creatures are the stag and the bat. The peach and the gourd are symbols of longevity, and the stag and bat both indicate happiness.

G.77
Glass, single overlay of opaque yellow on clear carved with a pekinese and two doves beneath a pine tree, the reverse with bamboo and flowers in rocky landscape.
1800–1860
Height 5·9 cm
The subject of the pekinese and doves first became popular during the reign of Tao-kuang emperor, 1821–1850, but was used in later reigns.

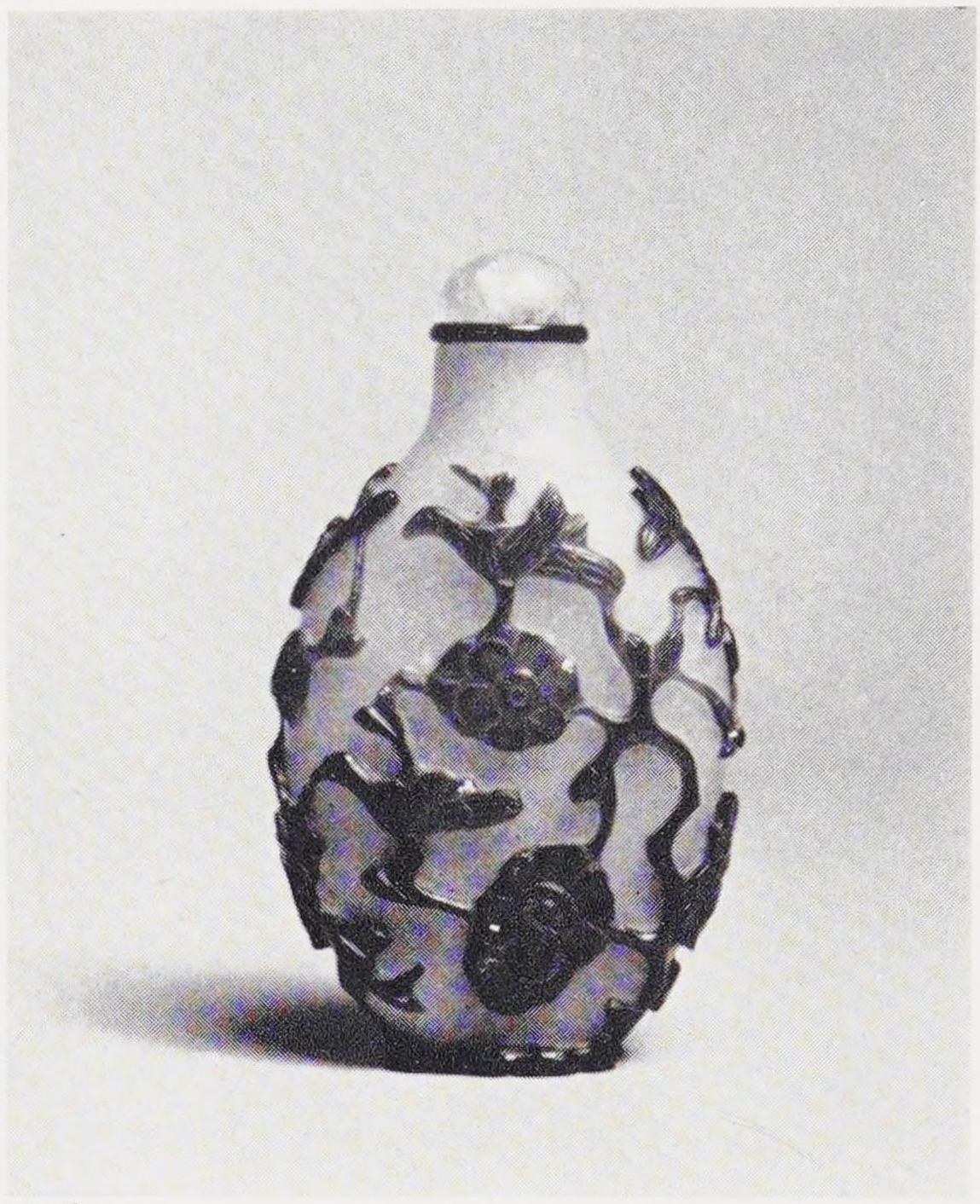
G.74

G.75

G.76



G.77



G.78

G.79

G.78
Glass, single overlay of blue on snowflake carved with a continuous design of birds and prunus. 1780–1880
Height 6·8 cm

G.79
Glass, single overlay of green on opaque brown carved with a continuous design of crabs and aquatic plants. 1800–1900
Height 5·9 cm

G.80
Glass, single overlay of red on opaque yellow carved with a continuous landscape, the front with a hawk and a bear and the reverse with three goats. 1800–1900
Height 6·2 cm
The three goats symbolise the three happinesses.

G.81
Glass, single overlay of pale green on bubble carved both back and front with a carp, the sides with mask and mock ring handles. 1780–1880
Height 5·6 cm

G.83
Glass, single overlay of blue on opaque white carved with a continuous design of flowering prunus trees. 1820–1900
Height 6·1 cm

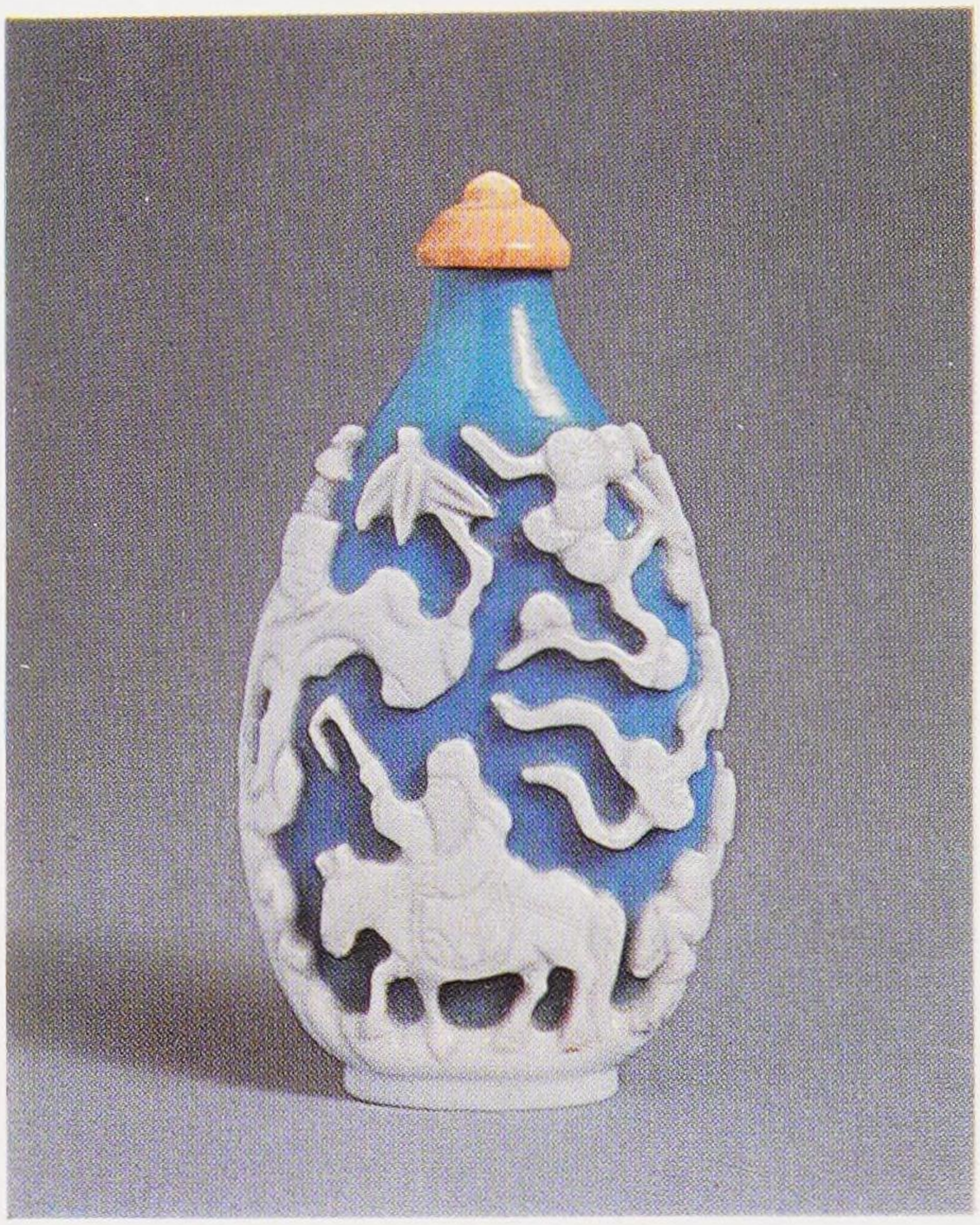
G.84
Glass, single overlay of lacquer red on opaque turquoise carved with a shou medallion and formalised characters, the reverse with a winged dragon. 1800–1900
Height 6·0 cm

G.80

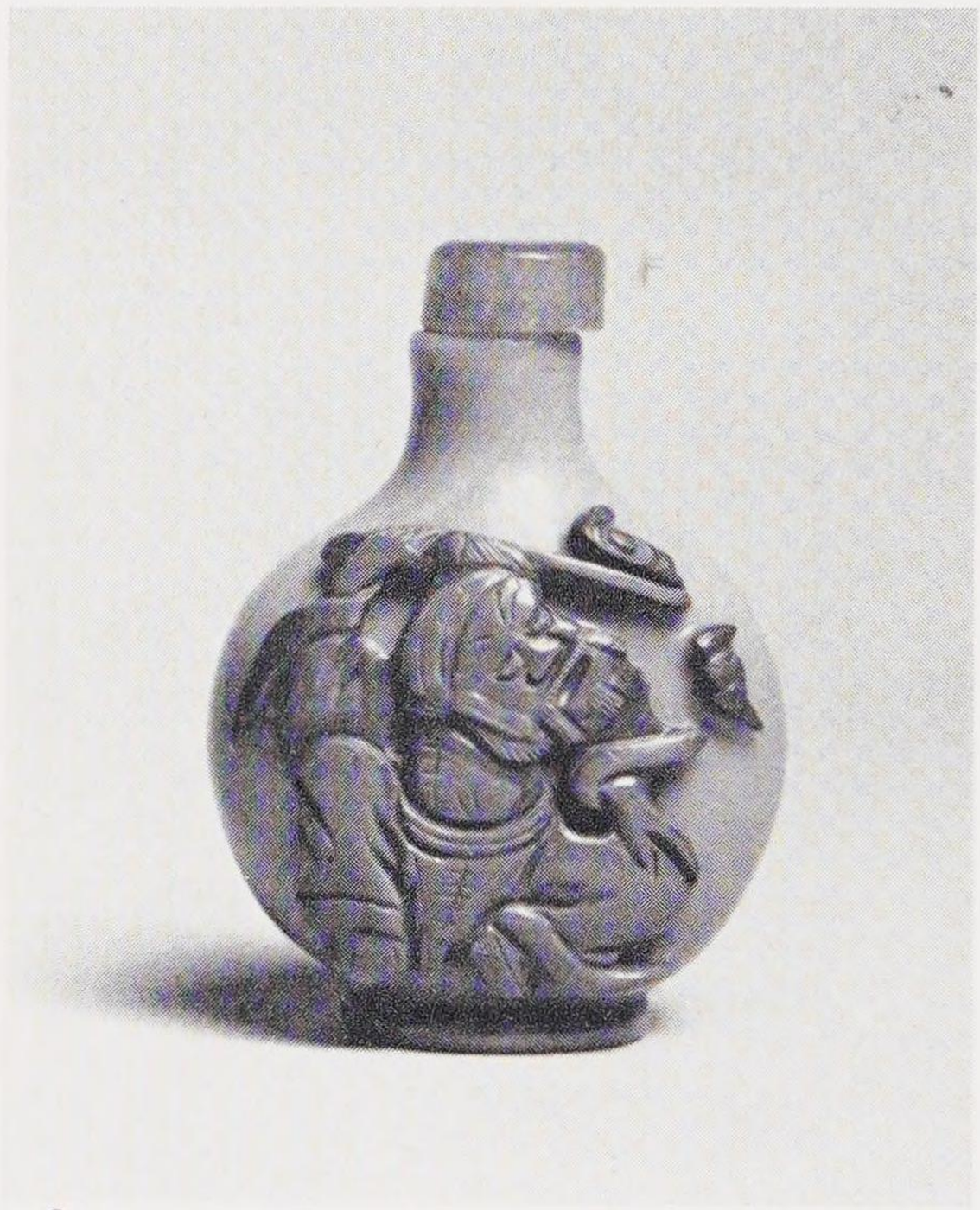
G.81

G.83

G.84



G.82



G.85

G.82
Glass, single overlay of white on opaque turquoise blue carved with a continuous landscape with two equestrian figures both followed by attendants on foot. 1780–1880
Height 7·5 cm

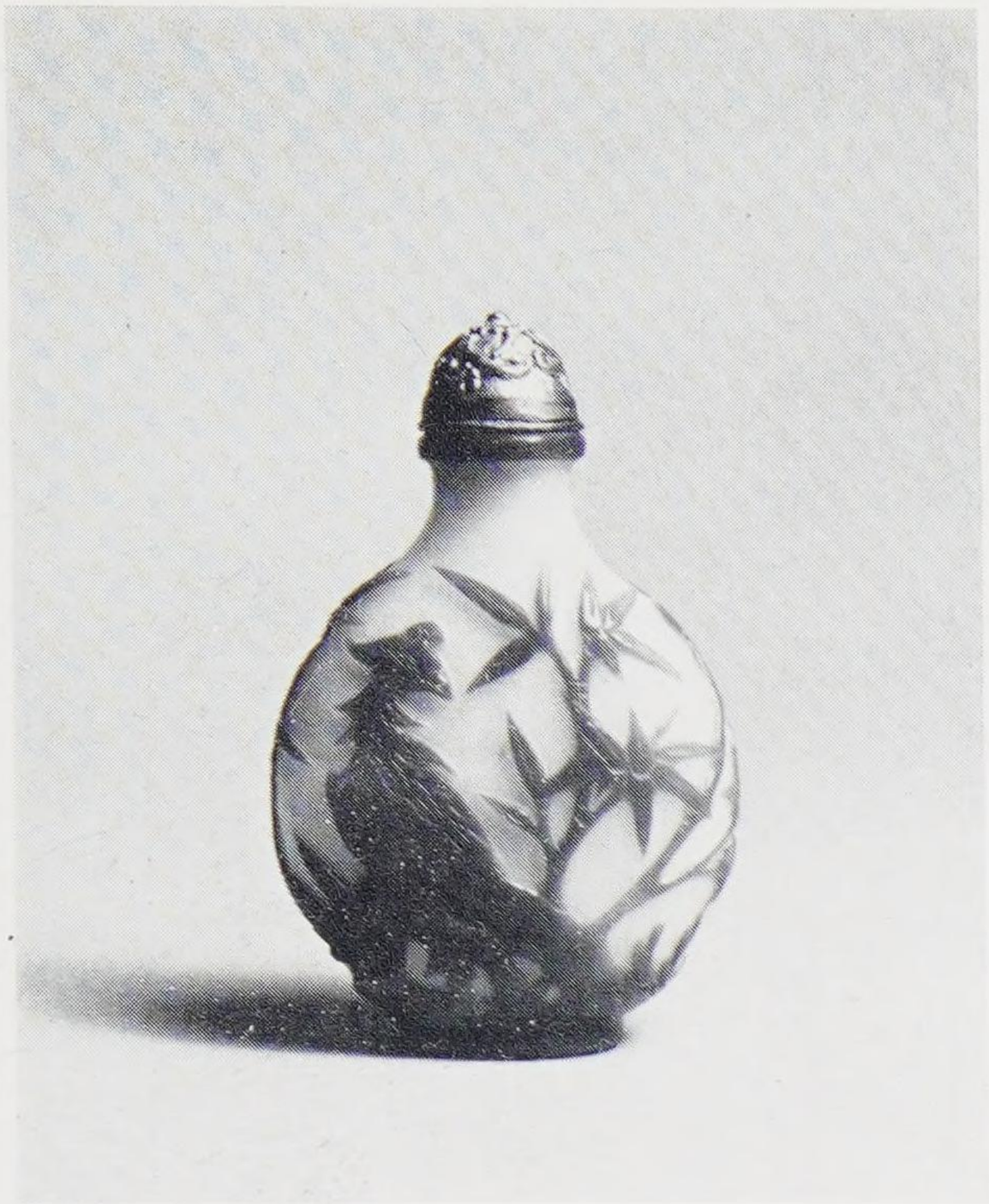
G.85
Glass, single overlay of lacquer red on opaque turquoise carved both back and front with Chung K'uei, the demon queller. 1800–1900
Height 5·5 cm

G.86
Glass, single overlay of blue on opaque white carved with a continuous design of phoenix with ling chih fungus and bamboo, the base with the four character mark of the Ch'ien-lung emperor. 1750–1900
Height 4·9 cm

G.87
Glass, single overlay of lacquer red on opaque turquoise blue carved with Chung K'uei, the demon queller, and a bat, the reverse with a demon and a bat. 1800–1900
Height 5·1 cm

G.88
Glass, single overlay of blue on opaque white carved with a continuous mythological scene with a pavilion and waves, the reverse with a flying crane and bat, and a carp from whose mouth issues a box of books. 1800–1900
Height 5·8 cm

G.89
Glass, single overlay of brown on opaque white carved with an equestrian traveller beside a prunus tree, the reverse with a buddhist lion and cub playing with a brocade ball. Yang-chou school. 1850–1950
Height 6·1 cm
This represents a group of bottles often known as 'seal type' because of their seals and inscriptions and which are thought to have been made in Yang-chou



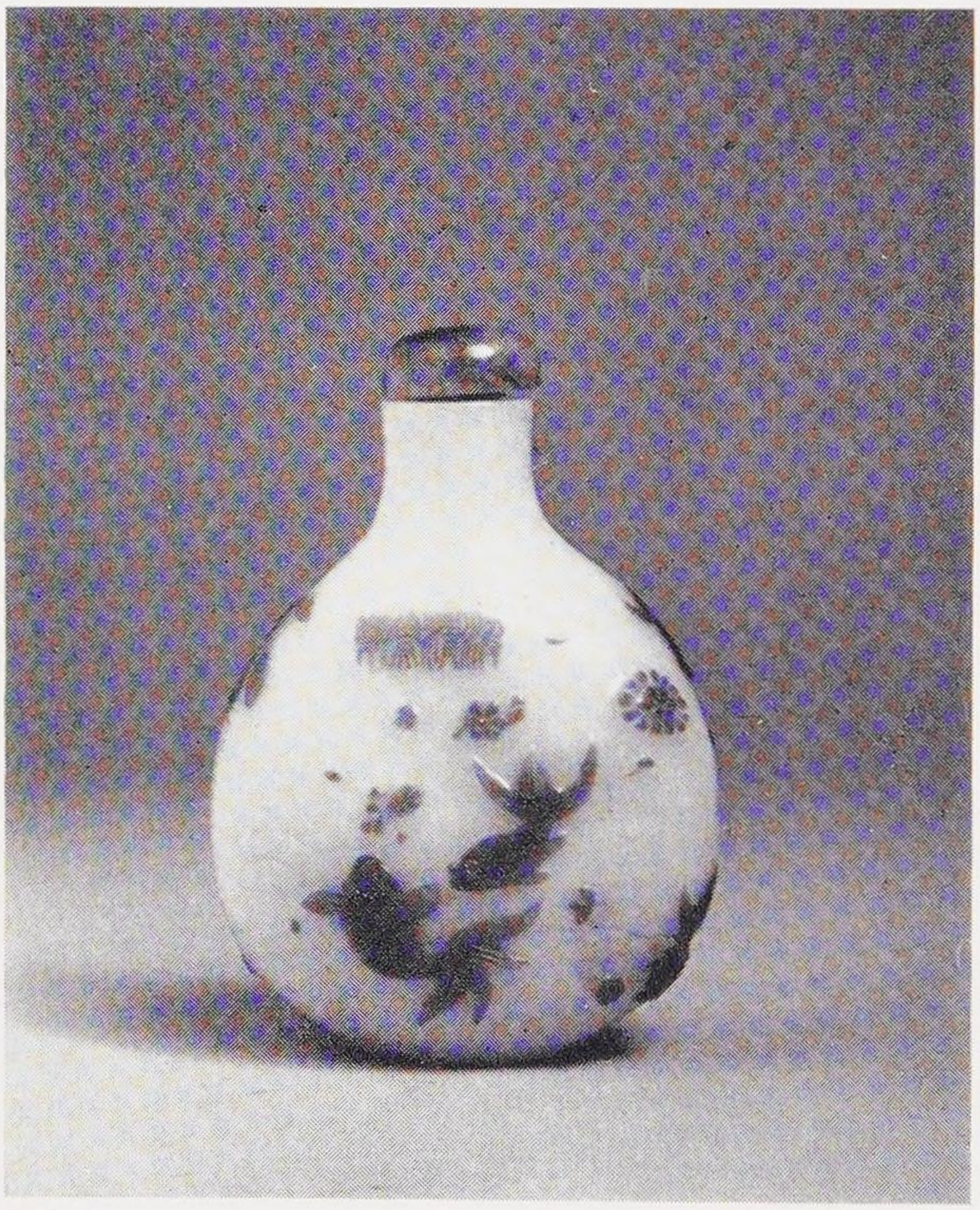
G.86

G.87

G.88

G.89

G.90



G.91

G.90
Glass, single overlay of sapphire blue on opaque white carved with the Eight horses of Mu Wang and bats. Yang-chou school. 1850–1950
Height 8·4 cm
Mu Wang was the fifth emperor of the Chou dynasty, 1001 BC–946 BC. He was famed for his journeys in distant lands and was traditionally drawn by eight horses. Legend has it that he visited the abode of Hsi Wang-mu in the Kun-lun mountains.

G.91
Glass, single overlay of ruby red on opaque white, the ground and the overlay carved with carp swimming amidst aquatic plants with an inscription. Yang-chou school. 1850–1950
Height 5·5 cm

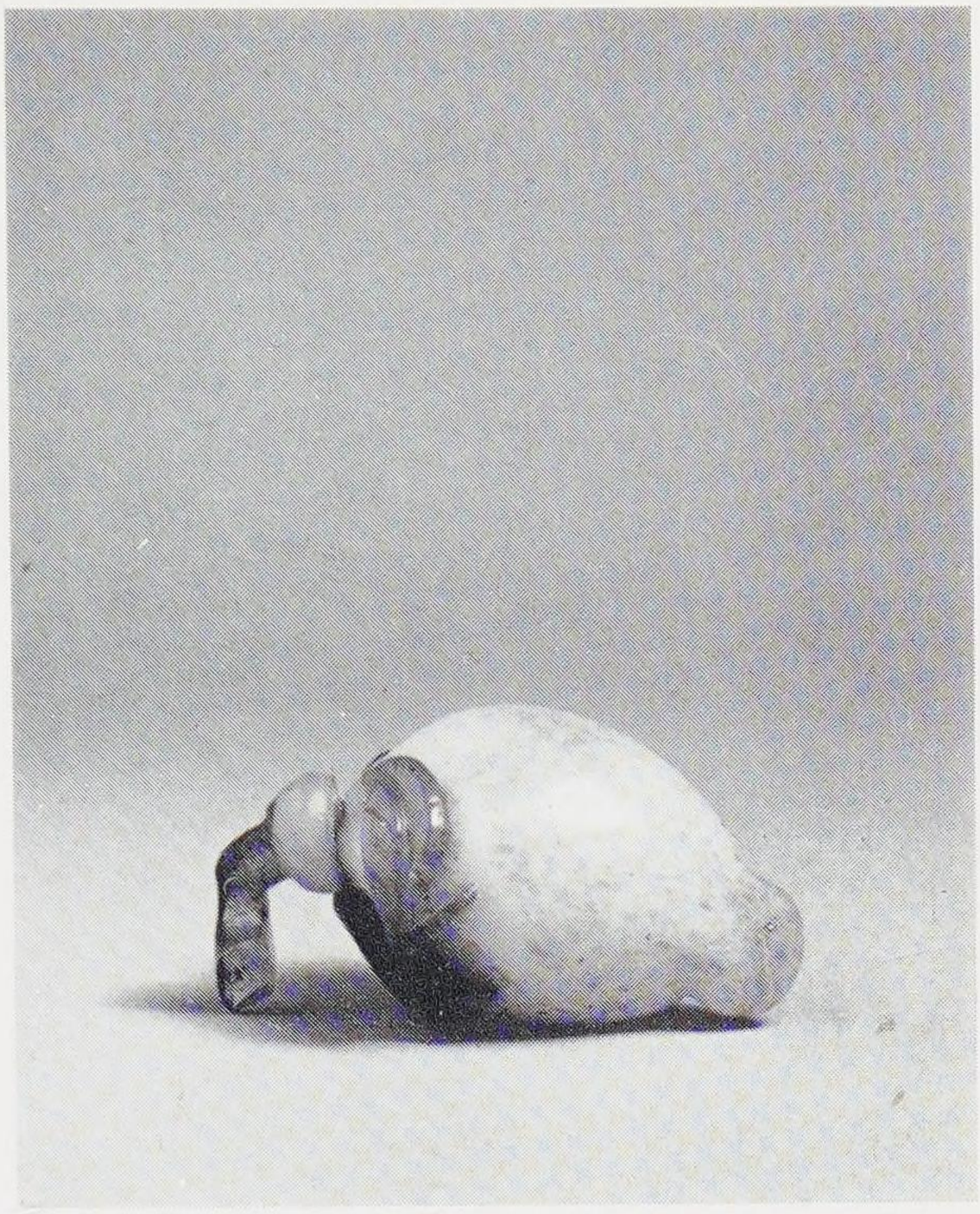
G.92
Glass, single overlay of pale green on opaque white carved with two figures in a log boat on a lotus pond, the reverse with a lady holding a bird in a pavilion window, encircled by rocks and plants. Yang-chou school. 1850–1950
Height 5·6 cm

G.93
Mottled pink and white glass in the form of a peach, with a single glass overlay of green carved as leaves, the stopper matching and original. 1800–1920
Height 4·9 cm

G.94
Glass, single overlay of blue on opaque green and brown carved with a bird perched on a flowering prunus bough, the reverse with a flowering prunus bough. 1820–1920
Height 5·4 cm

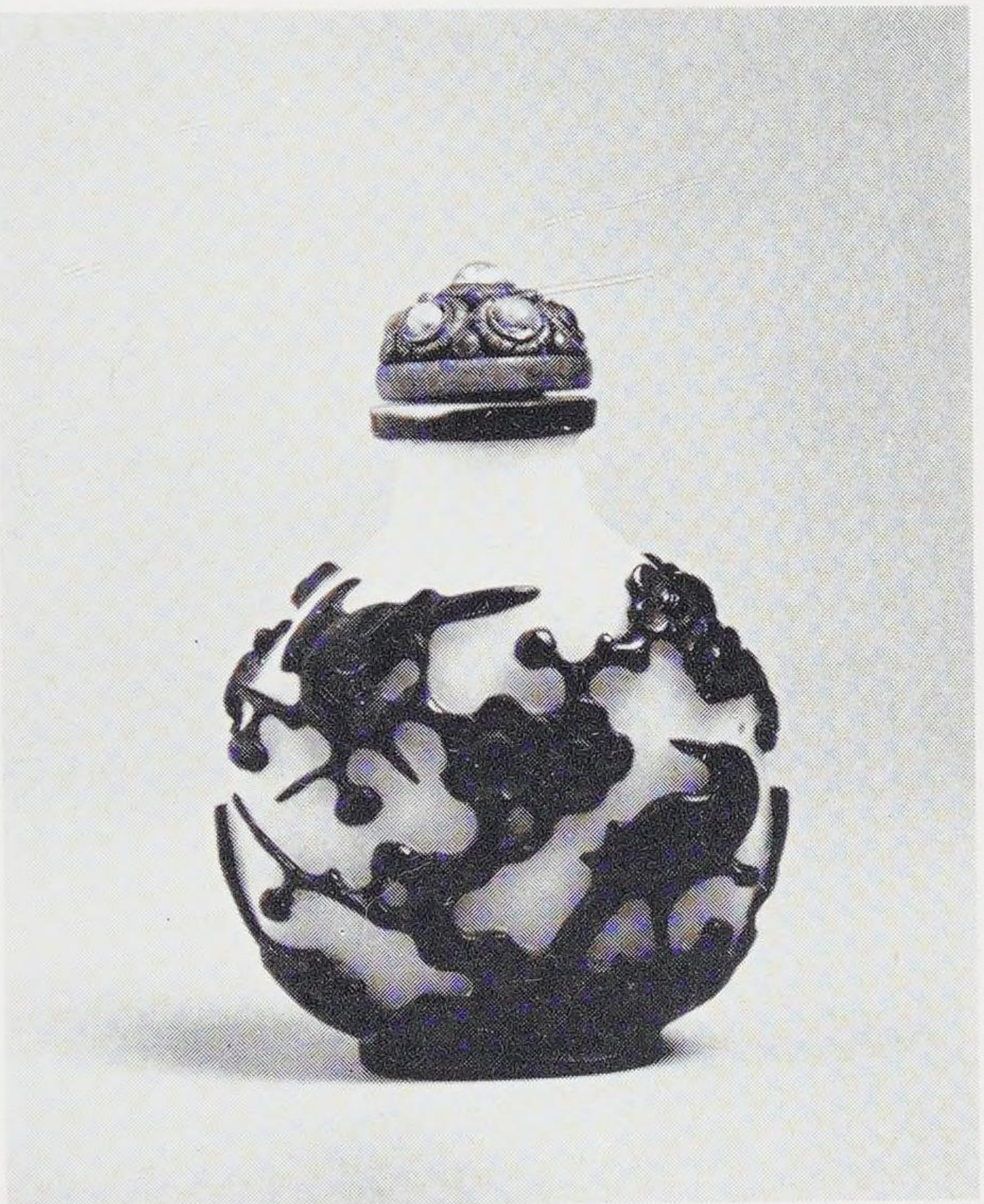
G.95
Glass, single overlay of black on opaque white carved with a continuous design of birds amongst flowering peonies and prunus. 1800–1900
Height 5·4 cm

G.92



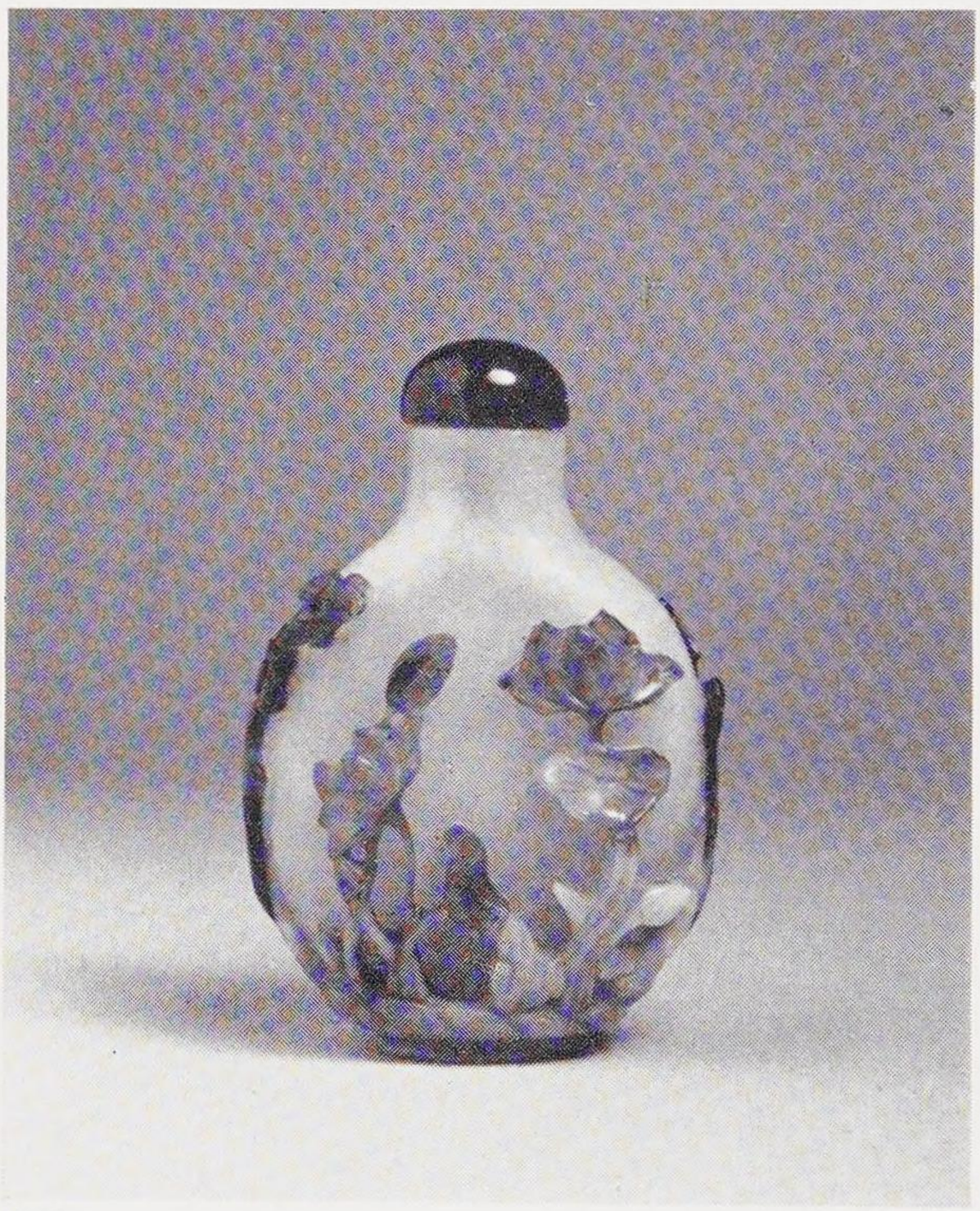
G.93

G.94



G.95

G.96



G.97

G.96
Glass, four colour single overlay of red, green, amber and blue on opaque white carved with a continuous design of a butterfly, prunus blossom and bamboo, the sides with prunus blossom. 1840–1920
Height 5·0 cm

G.97
Glass, four colour single overlay of blue, red, green and yellow on opaque white carved with lotus and a pavilion in rocky landscape. 1870–1920
Height 5·1 cm

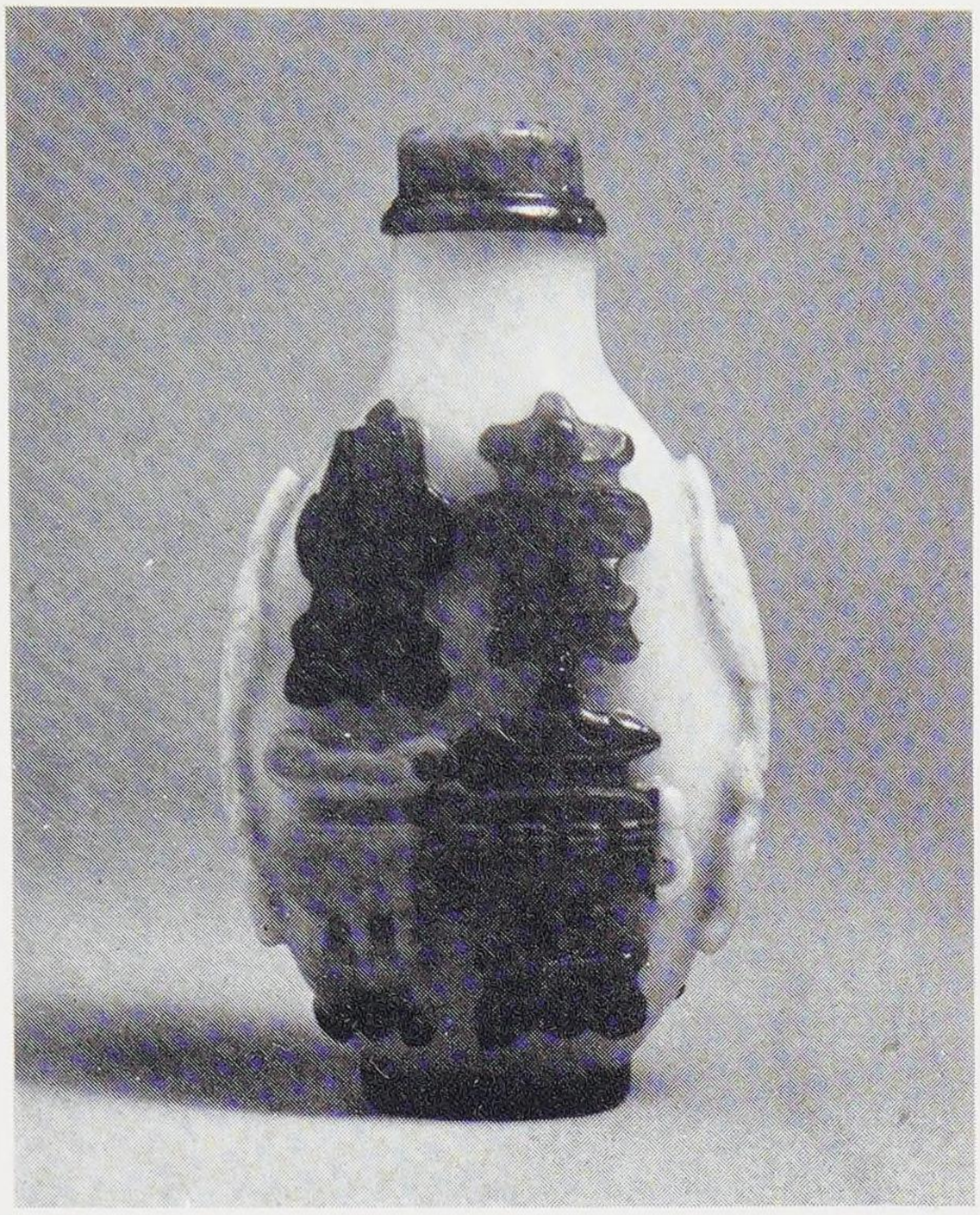
G.98
Glass, four colour single overlay of red, green, yellow and blue on snowflake carved all over with the design known as the *hundred antiques*. 1830–1920
Height 7·2 cm

G.99
Glass, six colour single overlay of blue, red, yellow, green, pink and lacquer red on opaque white carved all over with the design known as the *hundred antiques*. 1830–1920
Height 7·0 cm

G.100
Glass, four colour single overlay on variegated white carved both back and front with a shou medallion, buddha's hand fruit, pomegranates and a bat with ling-chih fungus. 1800–1900
Height: 6·2 cm
The bat, ling chih fungus and the shou character are all symbols of longevity, whilst the buddah's hand fruit and the pomegranate are symbols of prosperity and wealth.

G.101
Glass, four colour single overlay of dark blue, light blue, red and amber on opaque white carved with a continuous design of egrets flying above flowering lotus.
1800–1900
Height 6·4 cm

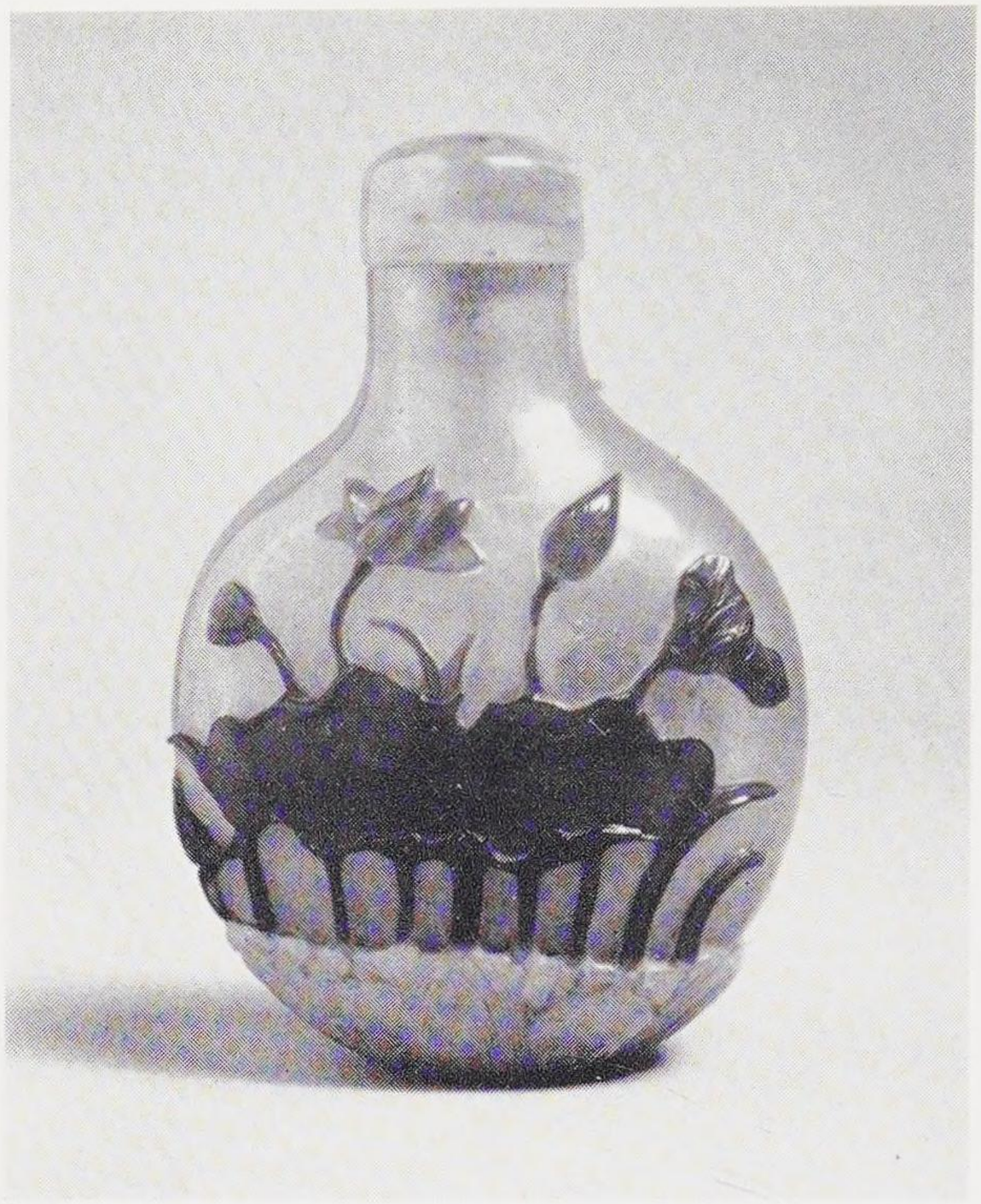
G.98



G.99

G.100

G.101



G.102

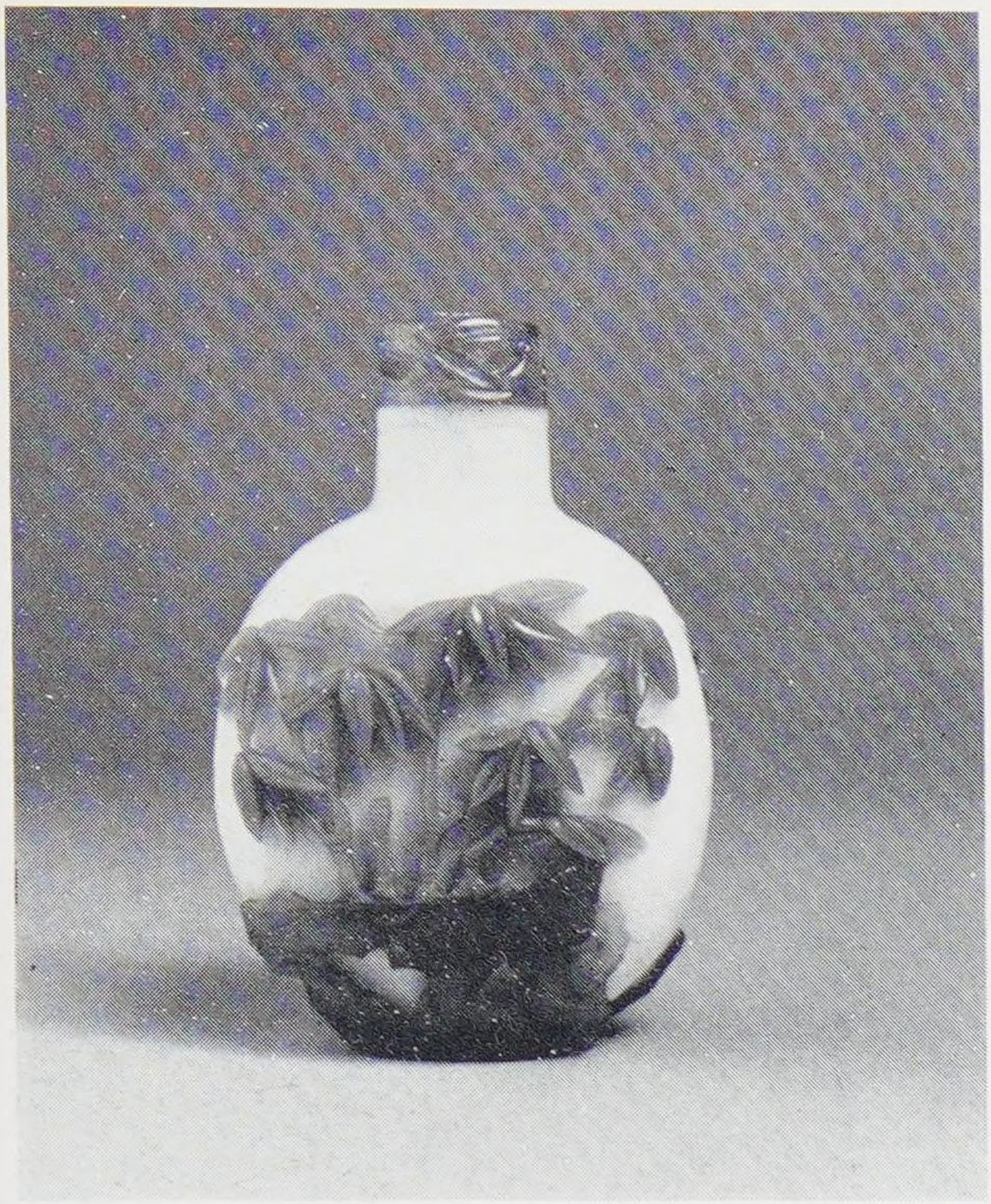
G.102
Glass, four colour single overlay of red, amber, green and yellow carved with a continuous design of lotus growing from turbulent waters. 1780–1880
Height 6·2 cm

G.103
Glass, two colour overlay of green and sapphire blue on opaque white carved with a continuous design of bamboo in rocky landscape. 1780–1860
Height 5·2 cm

G.104
Glass, four colour single overlay of green, blue, mottled red and white on opaque white carved with a continuous scene of Shou Lao, the God of Longevity, being offered peaches by a monkey, with a deer beneath a pine tree, the reverse with Lui Hai and his three legged toad beneath a bat and clouds, embellished with various stones and pieces of glass. 1800–1900
Height 6·8 cm

G.105
Glass, five colour single overlay of pink, white, lacquer red, dark green and ruby red on yellow carved with a continuous design of a phoenix and three butterflies amidst peony blossoms. 1850–1920
Height 10·0 cm

G.107
Glass, double overlay of pink on green on opaque white carved with a continuous scene of three figures and an attendant beneath a blossoming prunus tree, the reverse with two figures on a terrace beneath a prunus tree, the neck with lappets, the base with the overlaid glass two character mark *ju t'ing* (probably a contraction of *ju-i t'ing – arbour of one's desires*)
Height 6·9 cm
cf. G.115

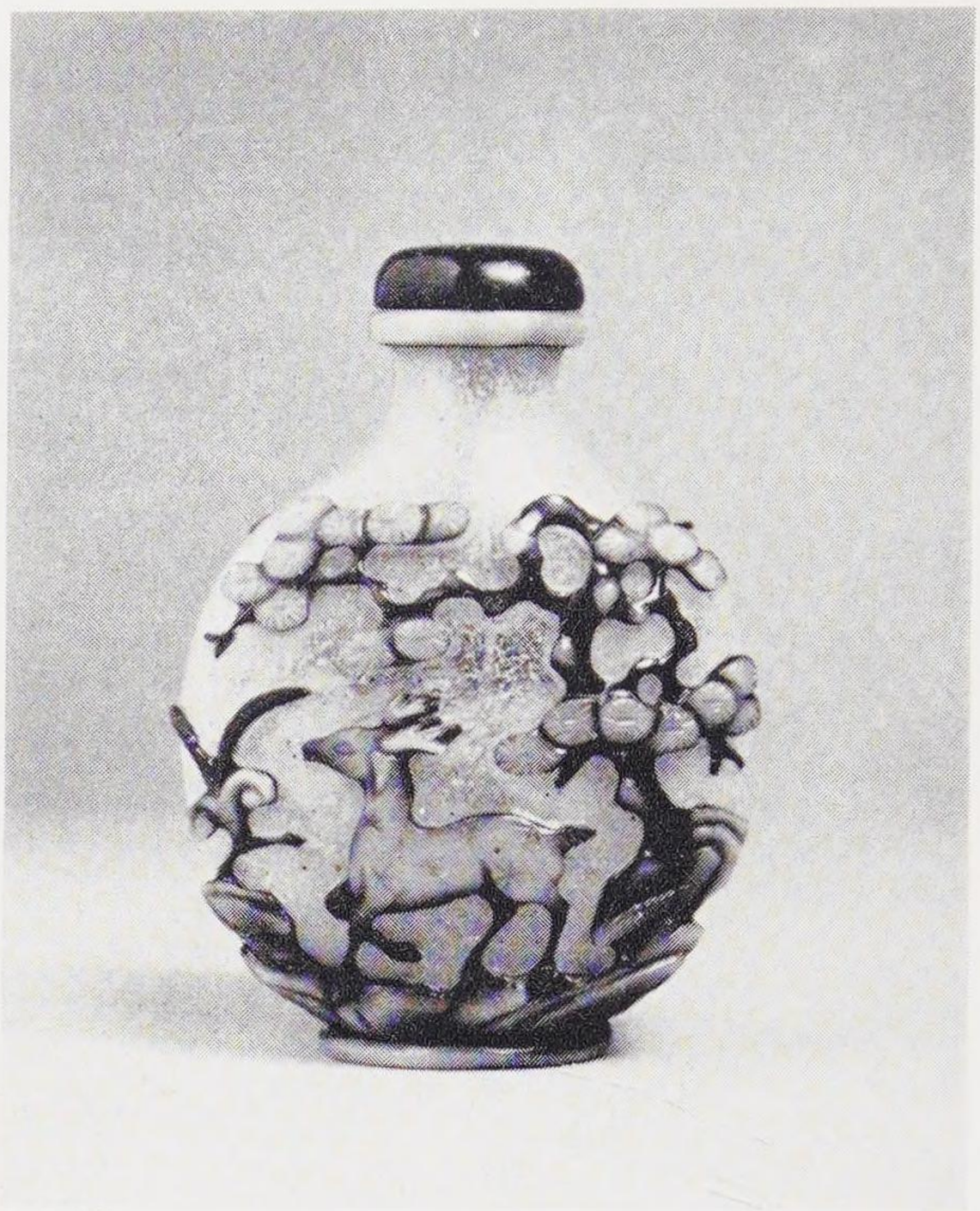


G.103

G.104

G.105

G.107



G.108

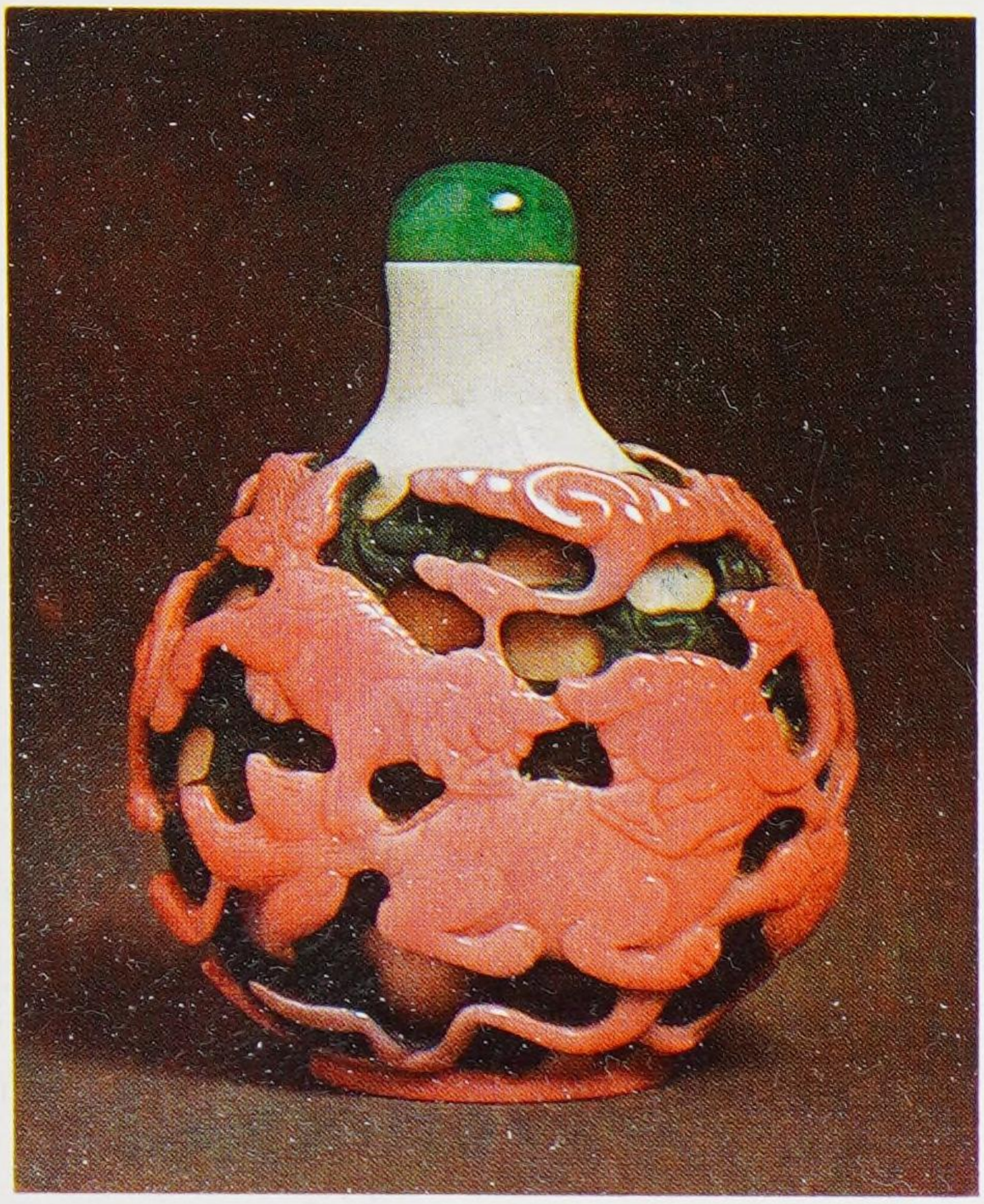
G.106
Glass, double overlay of pink on green on opaque white deeply carved with a continuous scene of a buddhist lion and cub with a brocade ball amidst clouds.
1780–1880
Height 7·0 cm

G.108
Glass, double overlay of white on black on snowflake carved with a continuous design of a deer, and a crane amidst ling chih fungus and pine trees in rocky landscape.
1820–1920
Height 6·8 cm
The deer, crane, ling chih fungus and pine tree are all symbols of longevity.

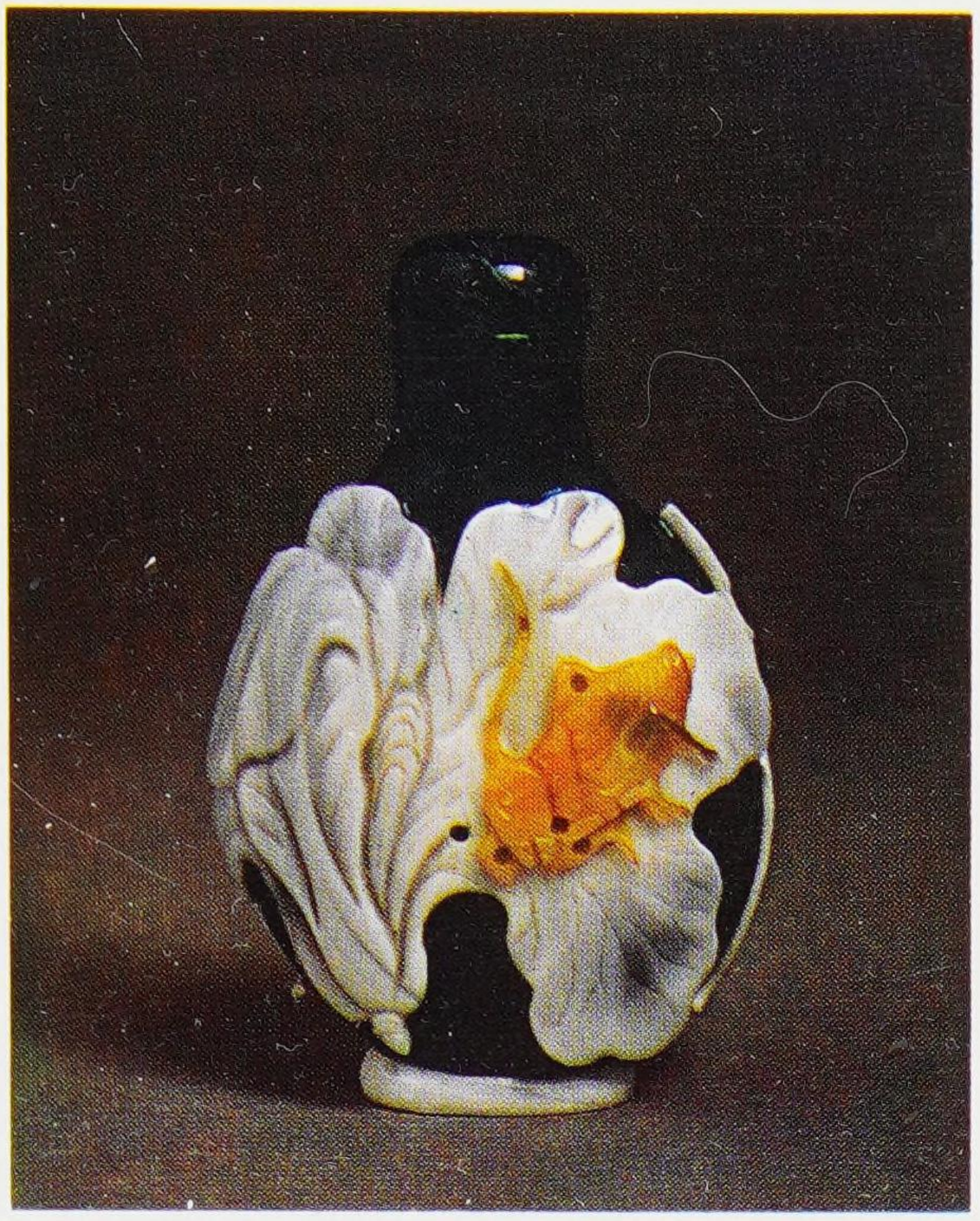
G.110
Glass, double overlay of yellow and green on white and dark blue, carved with a continuous design of a cricket on a cabbage and a praying mantis on a bean-plant.
1800–1900
Height 5·6 cm

G.112
Glass, double overlay of black and red on opaque white carved with a continuous design of flowering prunus and a pine tree in rocky landscape, the neck with lappets.
1820–1900
Height 6·0 cm

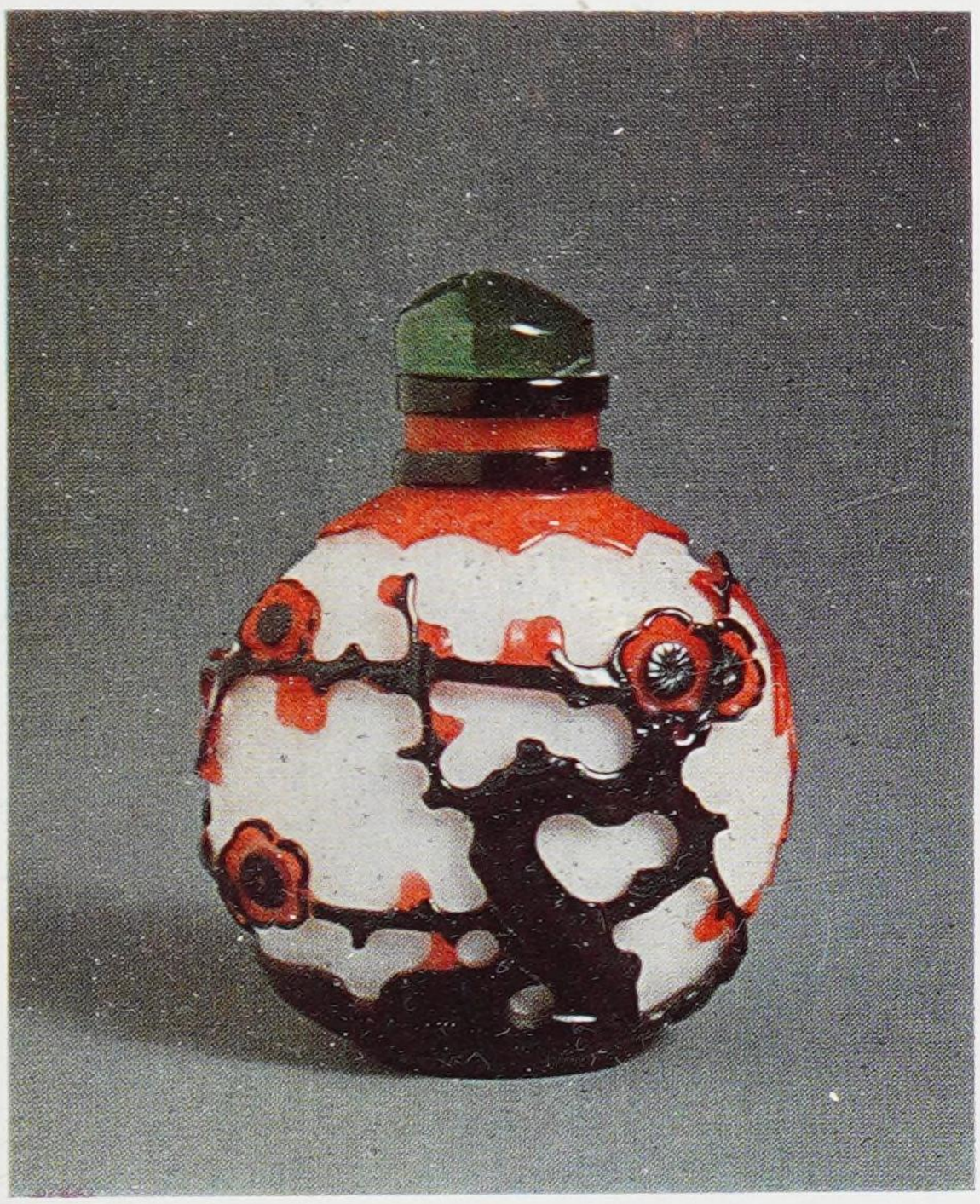
G.113
Glass, double overlay of black on white on dark blue carved with a continuous design of three goats, an inscription, and a horse tethered to a post with an inscription and ling chih fungus. 1800–1880
Height 6·5 cm



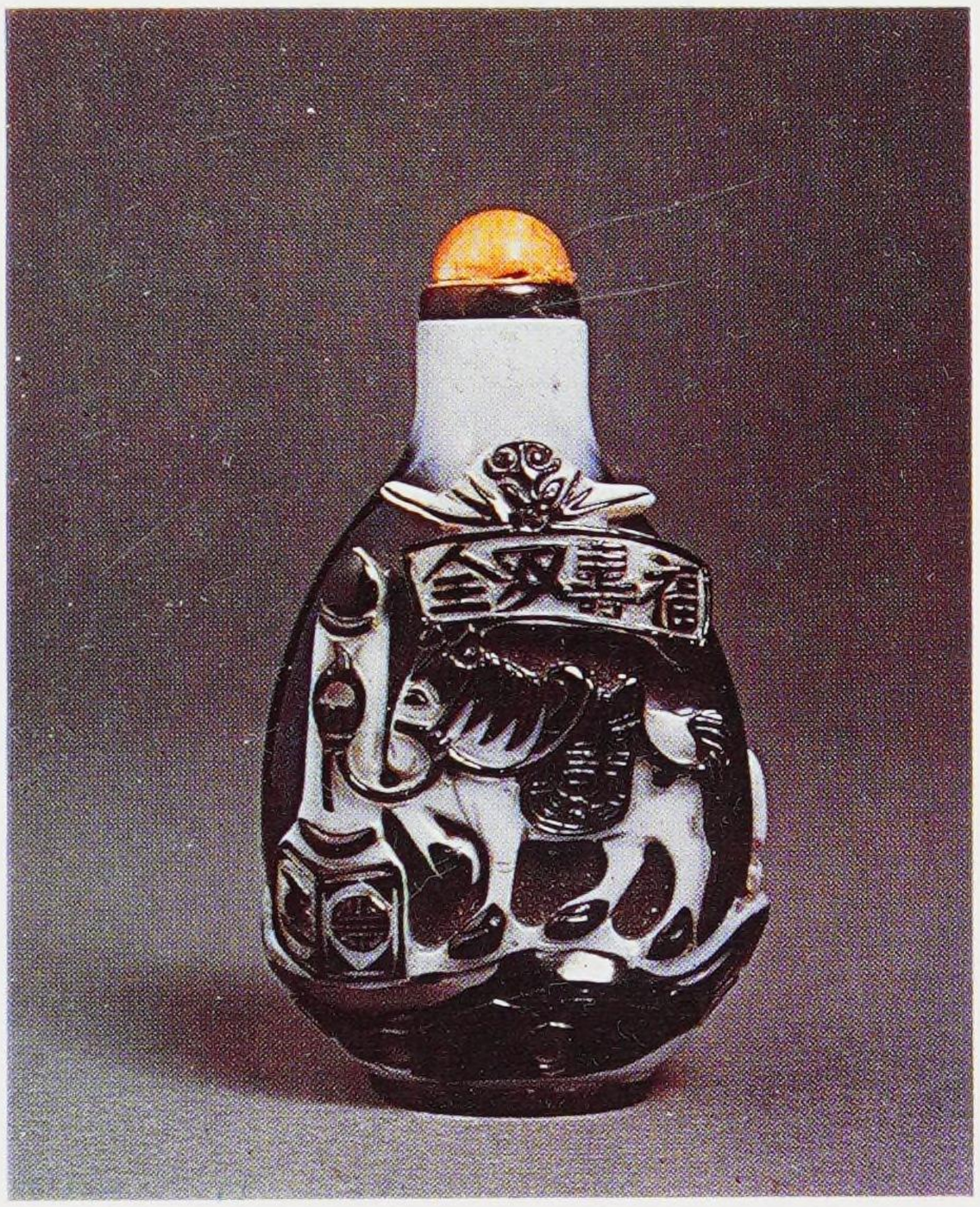
G.106



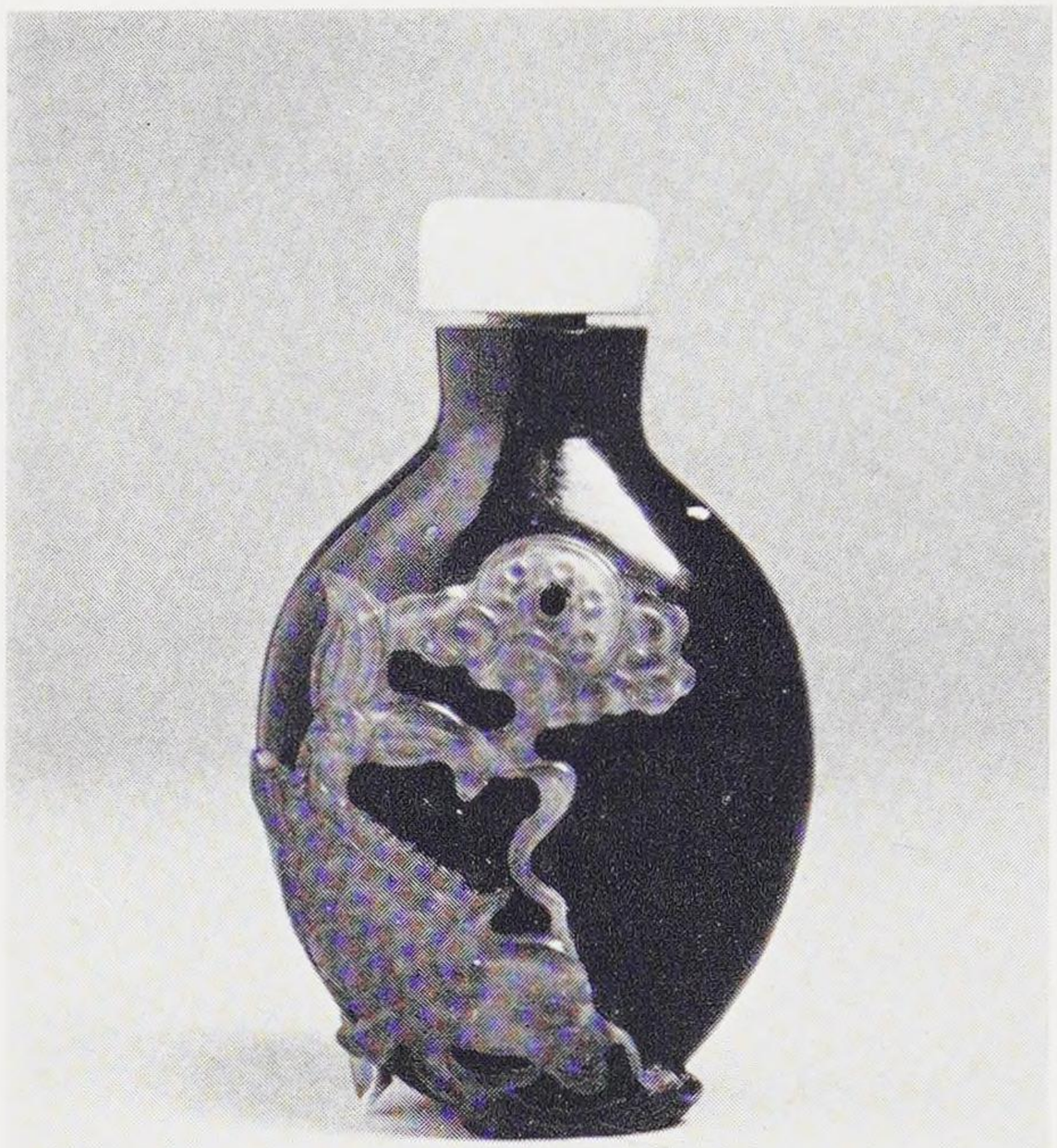
G.110



G.112



G.113



G.109

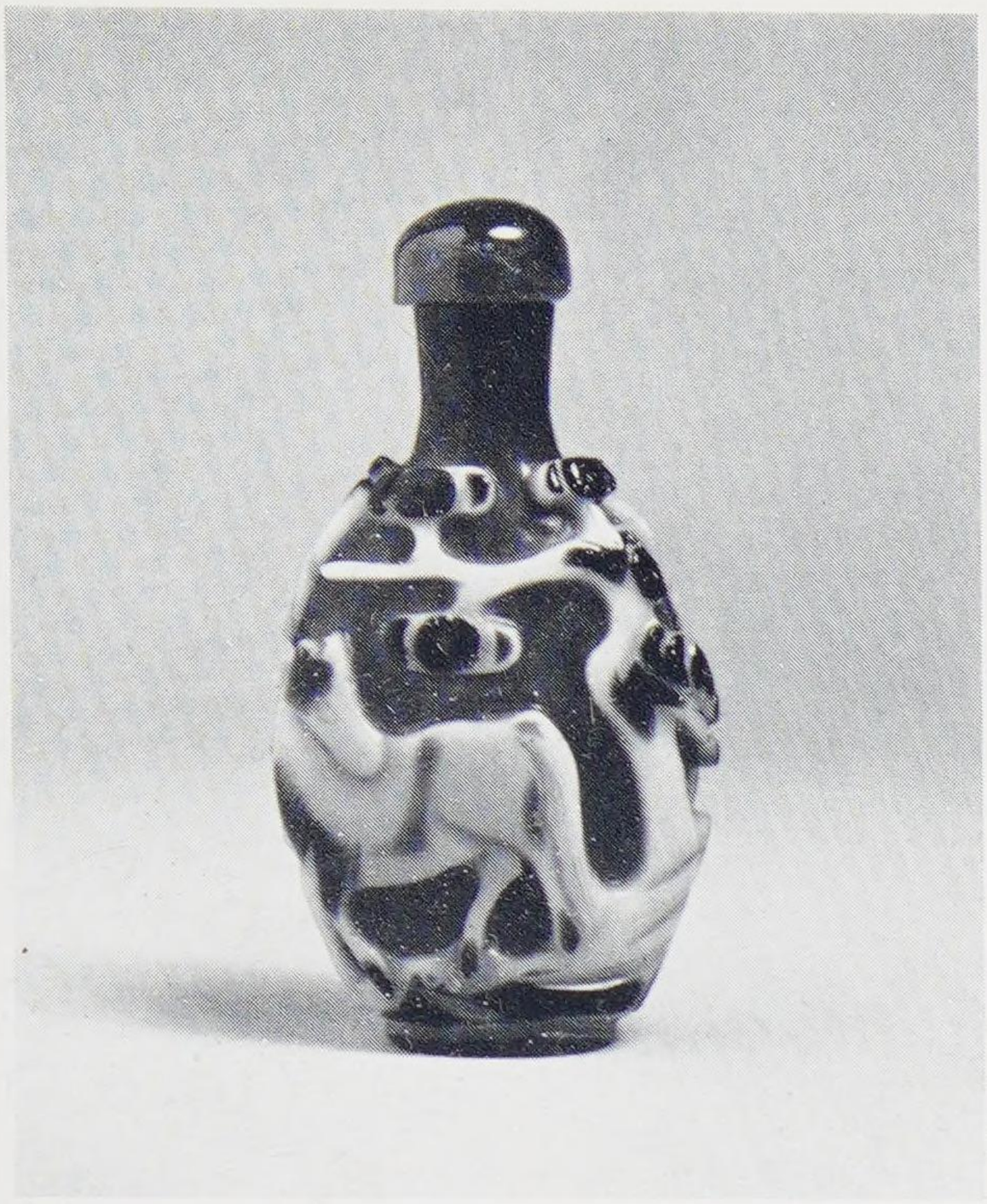
G.109
Glass, double overlay of green on white on dark blue, carved with a dragon carp, a pi issuing from its mouth, the reverse with a ch'i-lin, the books of law issuing from its mouth. 1820–1900
Height 5·1 cm
This is a type of double overlay bottle where one colour is laid on the other to give brilliance rather than to provide dual colours for the overlay.

G.111
Glass, double overlay of brown on white on ruby red carved with a continuous design of two horses beneath pine and willow trees. 1830–1900
Height 6·0 cm

G.114
Glass, double overlay of dark brown on white on ruby red, carved with a continuous design of three birds perched in blossoming prunus boughs. 1830–1900
Height 6·2 cm

G.115
Glass, double overlay of blue and white on dark blue carved with the eight immortals and Shou Lao being offered the peaches of immortality by a monkey on a cloud ground, the neck with a lappet border, the base carved with a crab. 1780–1880
Height 7·0 cm
This and G.107 belong to a group of double overlay bottles which are stylistically similar.

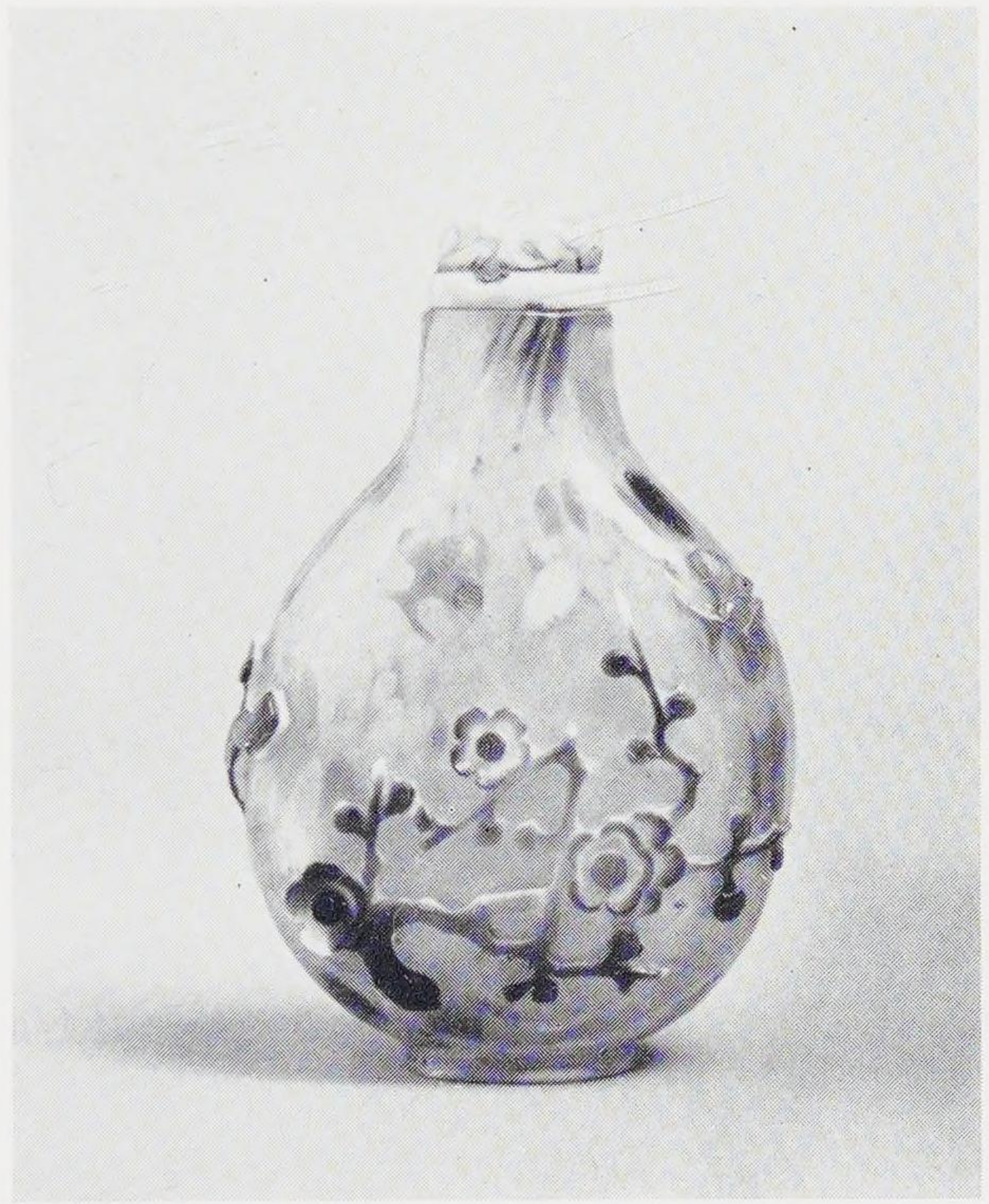
G.116
Glass, double overlay of green and white on mottled pink and blue carved with flowering prunus and with single overlay of red carved as insects. 1800–1880
Height 6·2 cm



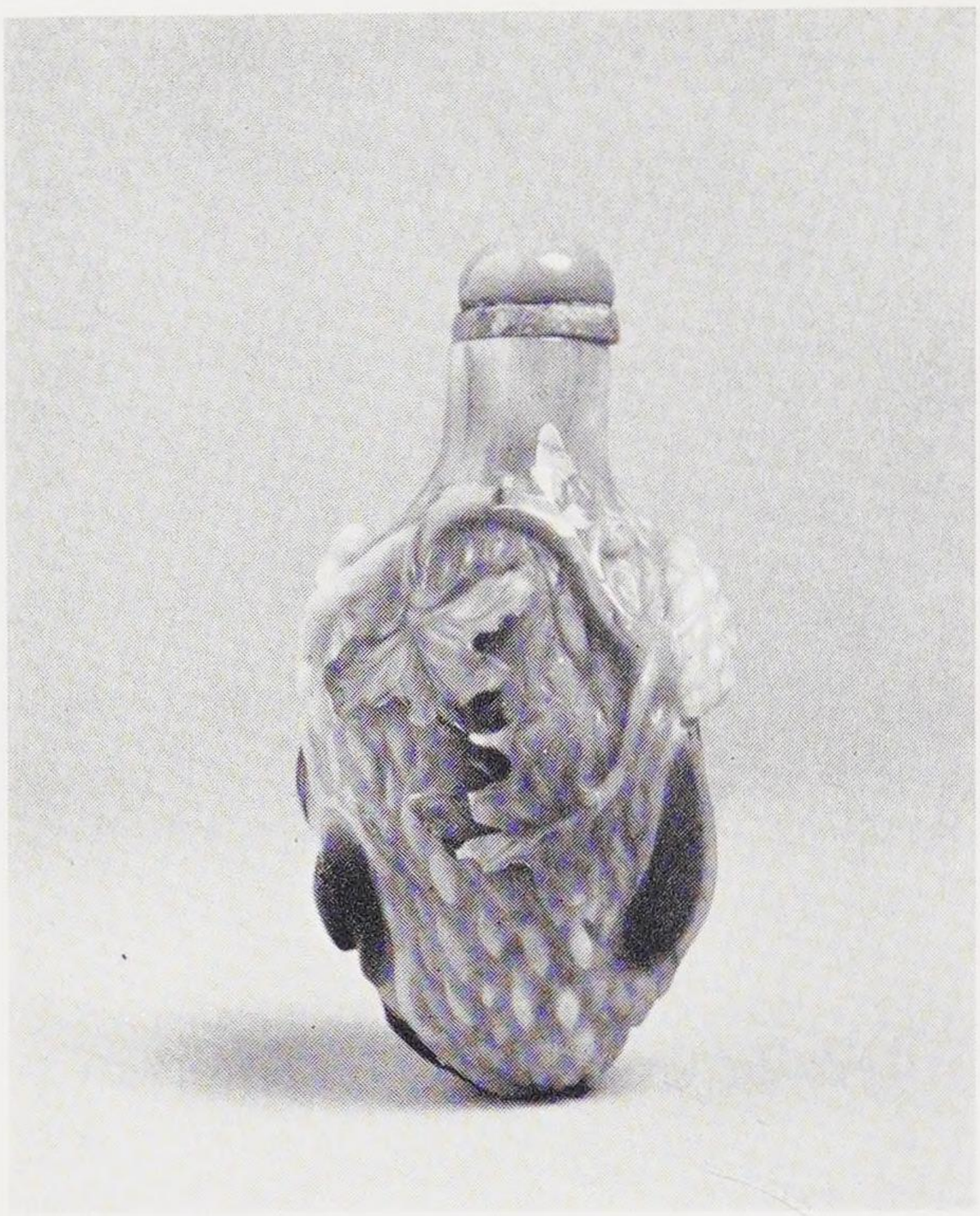
G.111

G.114

G.115



G.116



G.117

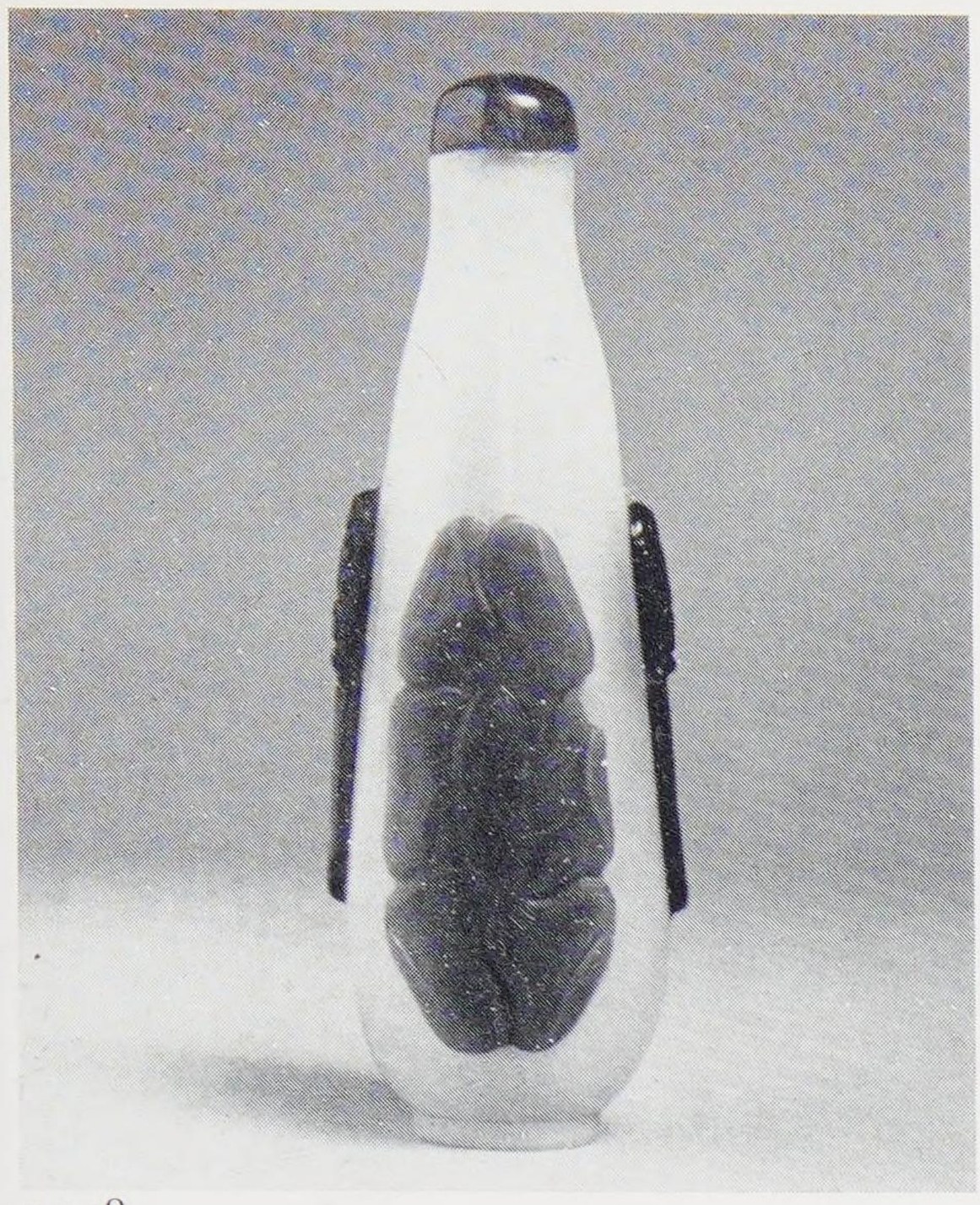
G.117
Glass, triple overlay of white, mottled green and red on opaque white carved as a gourd with leaves, tendrils and gourds in relief. 1820–1920
Height 6·0 cm
This bottle is stylistically similar to G.109 and was probably made in the same workshop.

G.118
Opaque white glass with applied pre-carved sections of red, blue, green and yellow glass in the form of formalised peony heads and mask and mock ring handles. 1800–1900
Height 8·2 cm

G119
Opaque white glass with applied pre-carved sections of pink, yellow, blue, amber, green and red, both back and front with a central shou medallion and five bats, the shoulders with mask and mock ring handles.
1800–1900
Height 5·1 cm

G.120
Opaque white glass with applied pre-carved sections of ruby red, both back and front with a large shou medallion, the sides with mask and mock ring handles, the foot also applied. 1800–1900
Height 5·0 cm

G.121
Clear glass decorated with an applied design of flowering prunus, the reverse with an inscription. 1750–1900
Height 5·5 cm
This distinctive school of glass decoration achieved its results by applying molten glass to the surface of the bottle, as opposed to G.118–G.120 where the pre-carved sections are applied cold to the bottle.



G.118

G.119

G.120

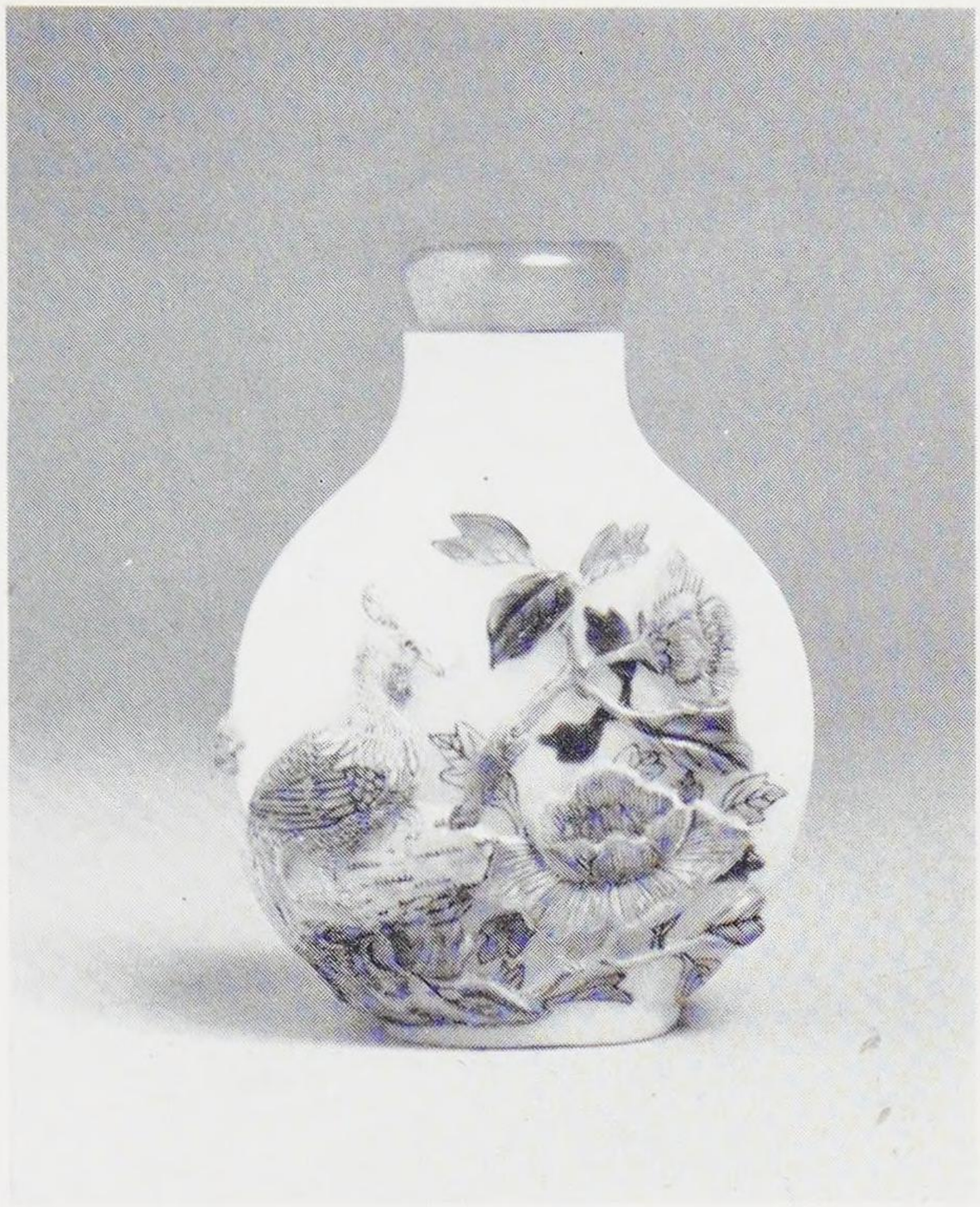
G.121

Enamel

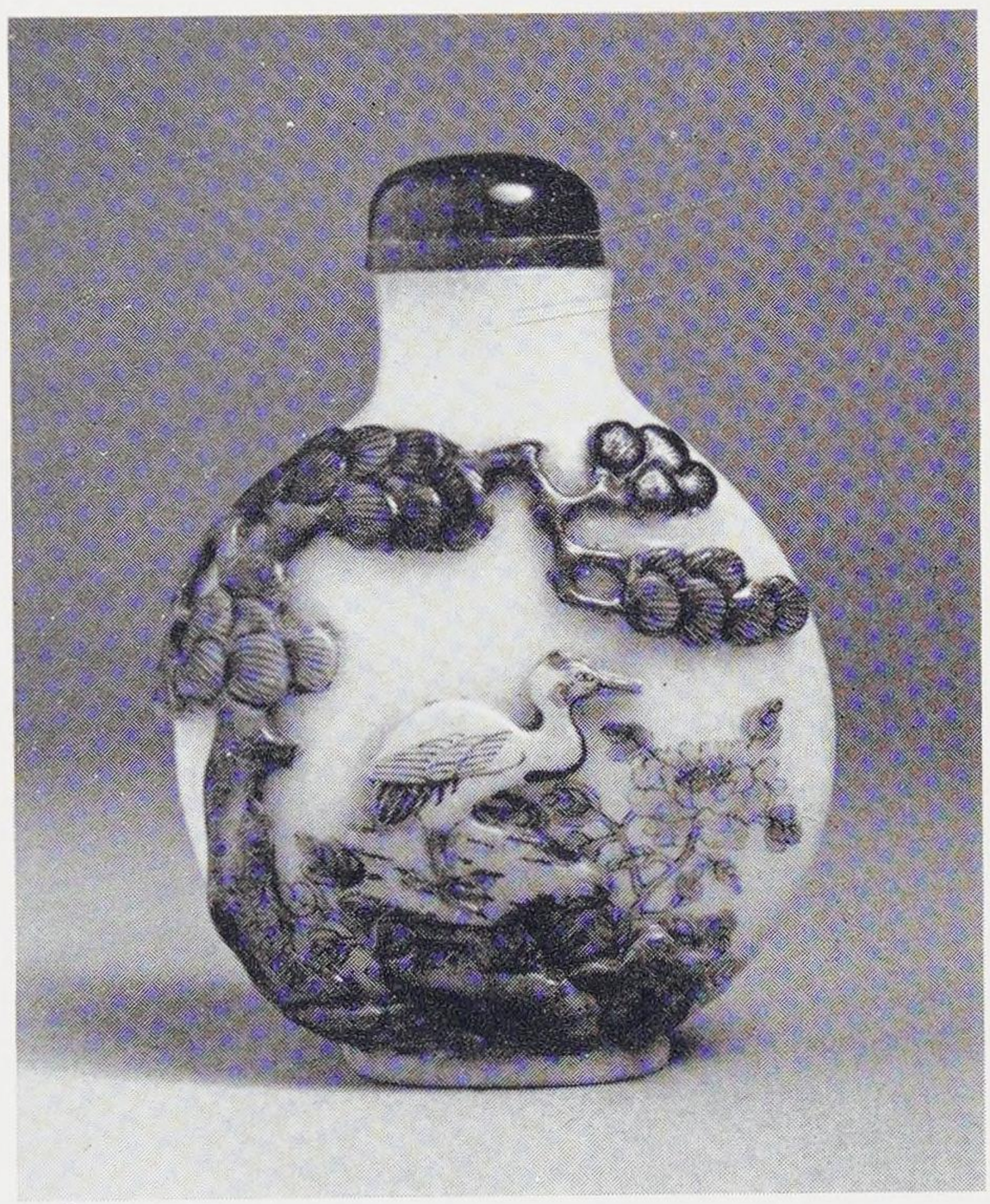
E.5
Opaque white glass carved in relief and painted with *famille-rose* enamels with a continuous scene of a pheasant sitting on a rock amidst peony blossoms, the base with the three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 5·3 cm

E.8
Opaque white glass carved in relief and painted with *famille-rose* enamels with a continuous scene of a deer and a crane with ling-chih fungus, peony blossom and a pine tree in rocky landscape, the base with the three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 5·7 cm

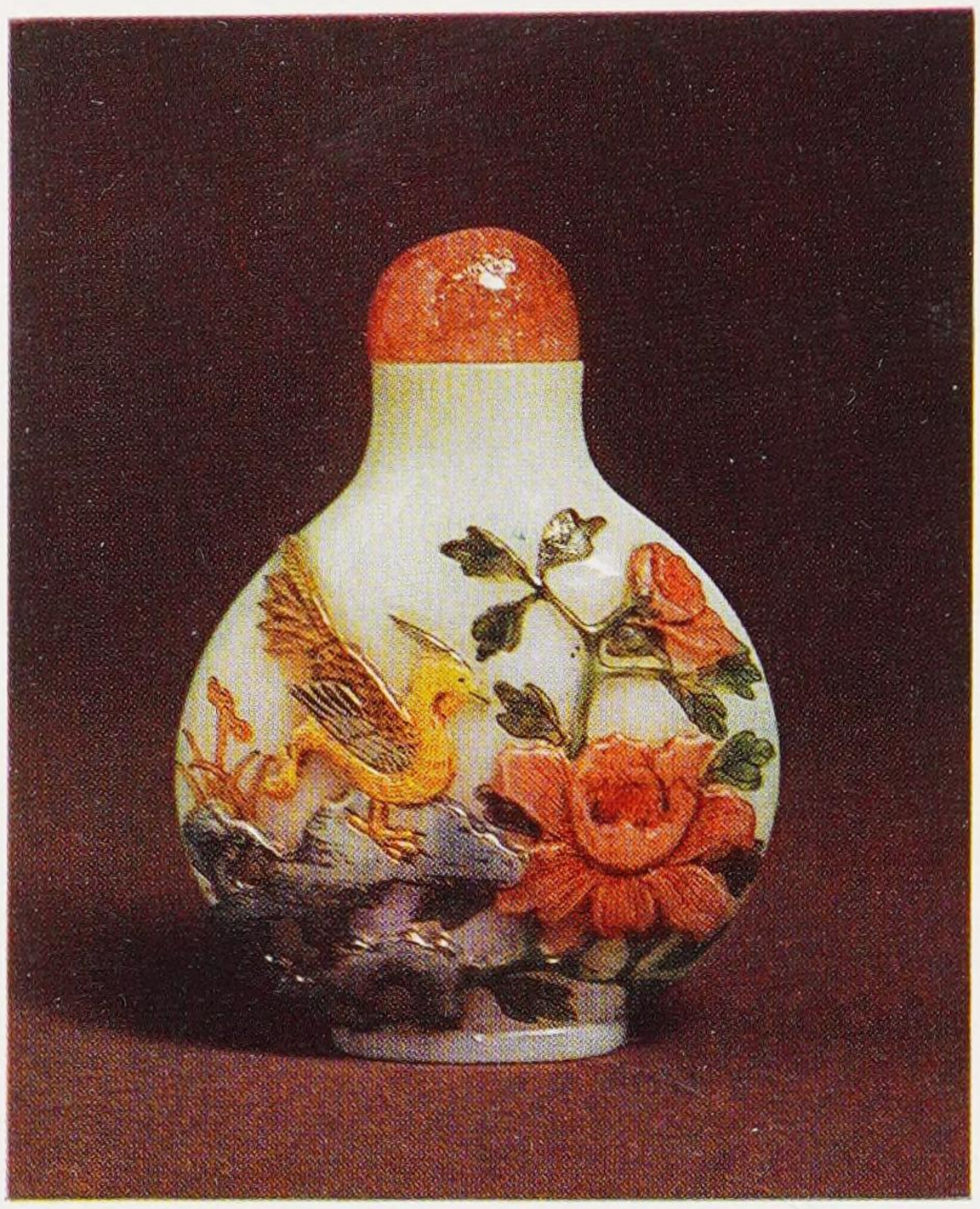
The deer, crane, ling-chih fungus and pine tree are all symbols of longevity; the deer is said to be the only animal able to find ling-chih fungus, the sacred fungus of immortality, and the crane and pine tree are generally depicted together.



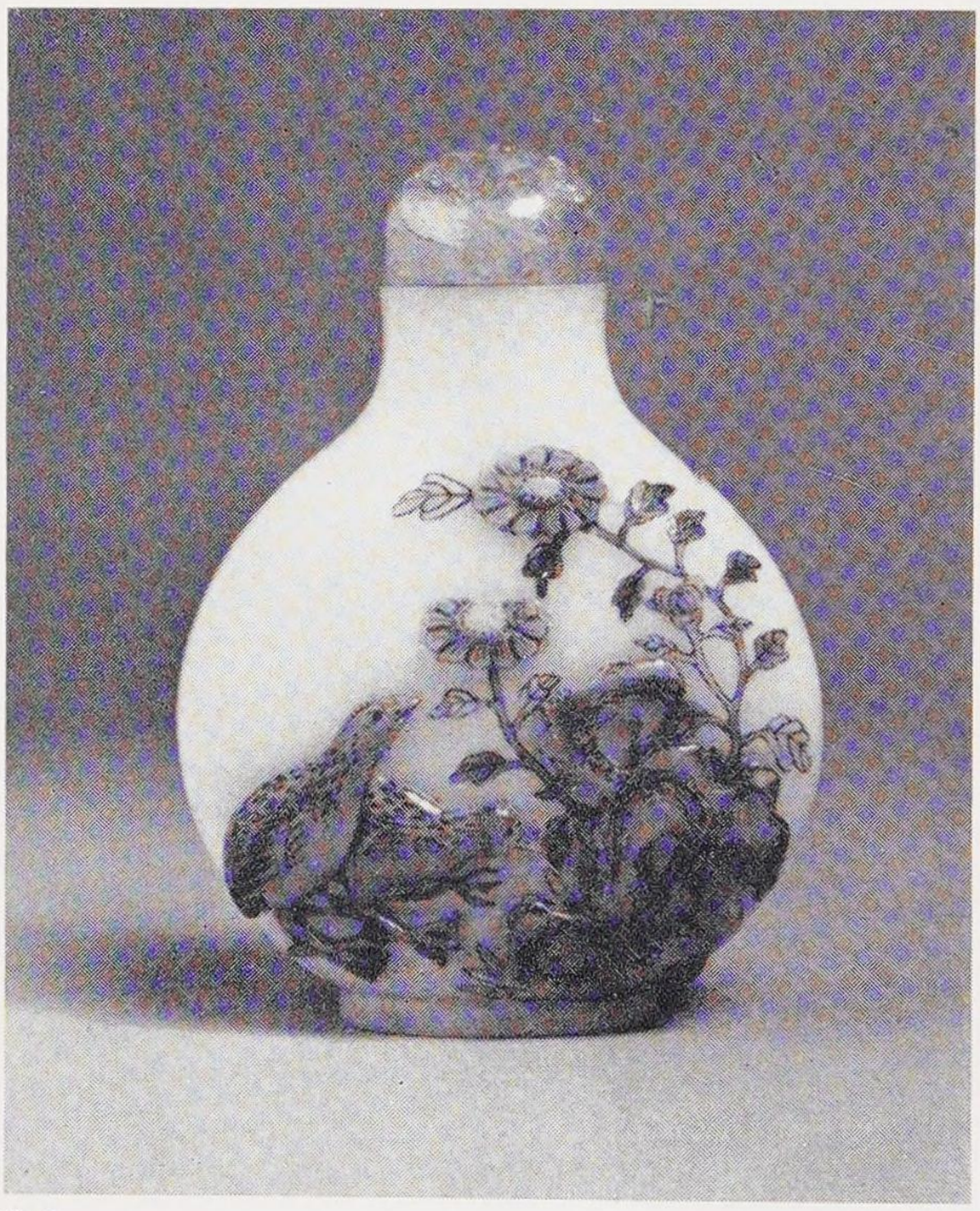
E.5



E.8



E.1

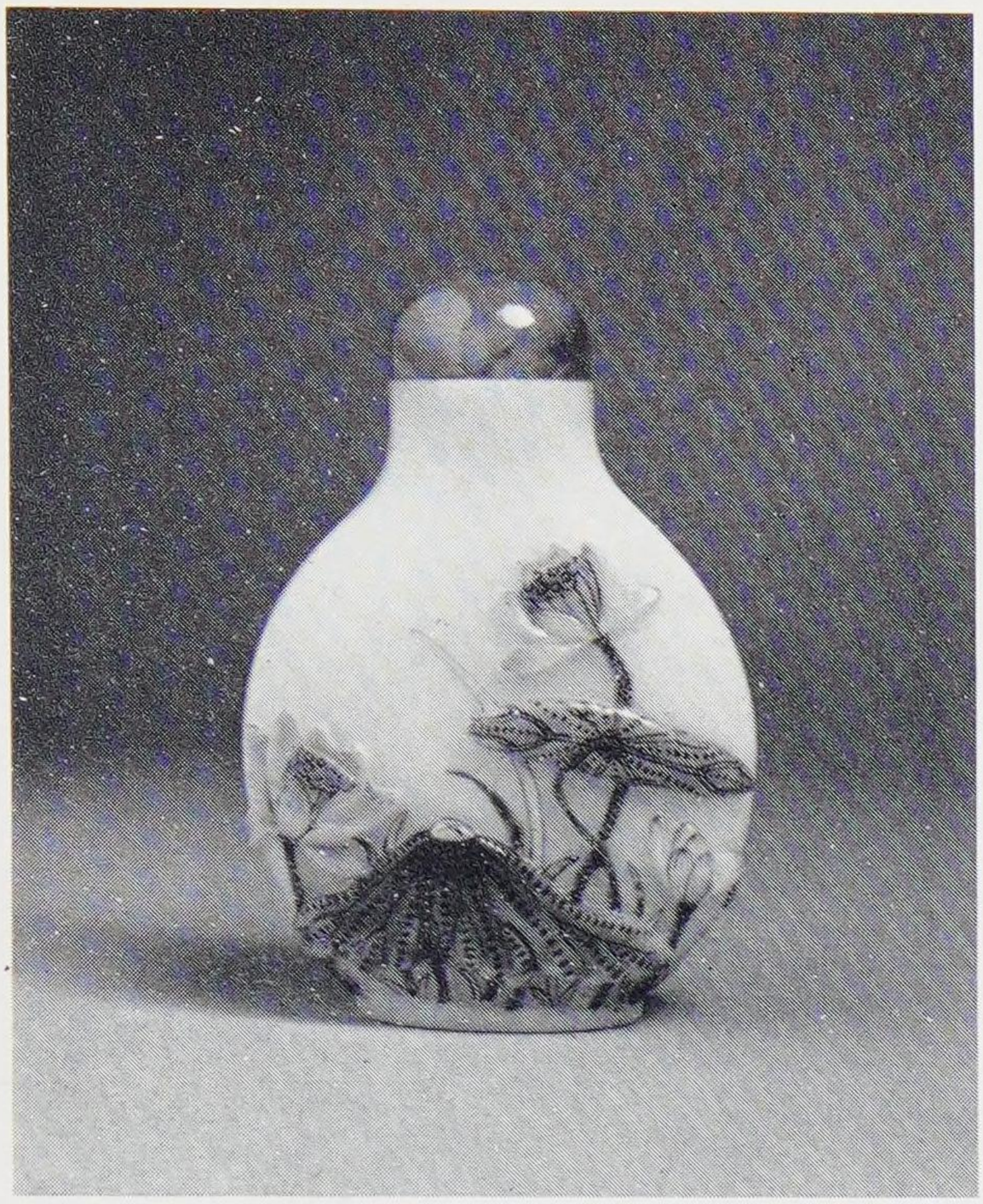


E.1

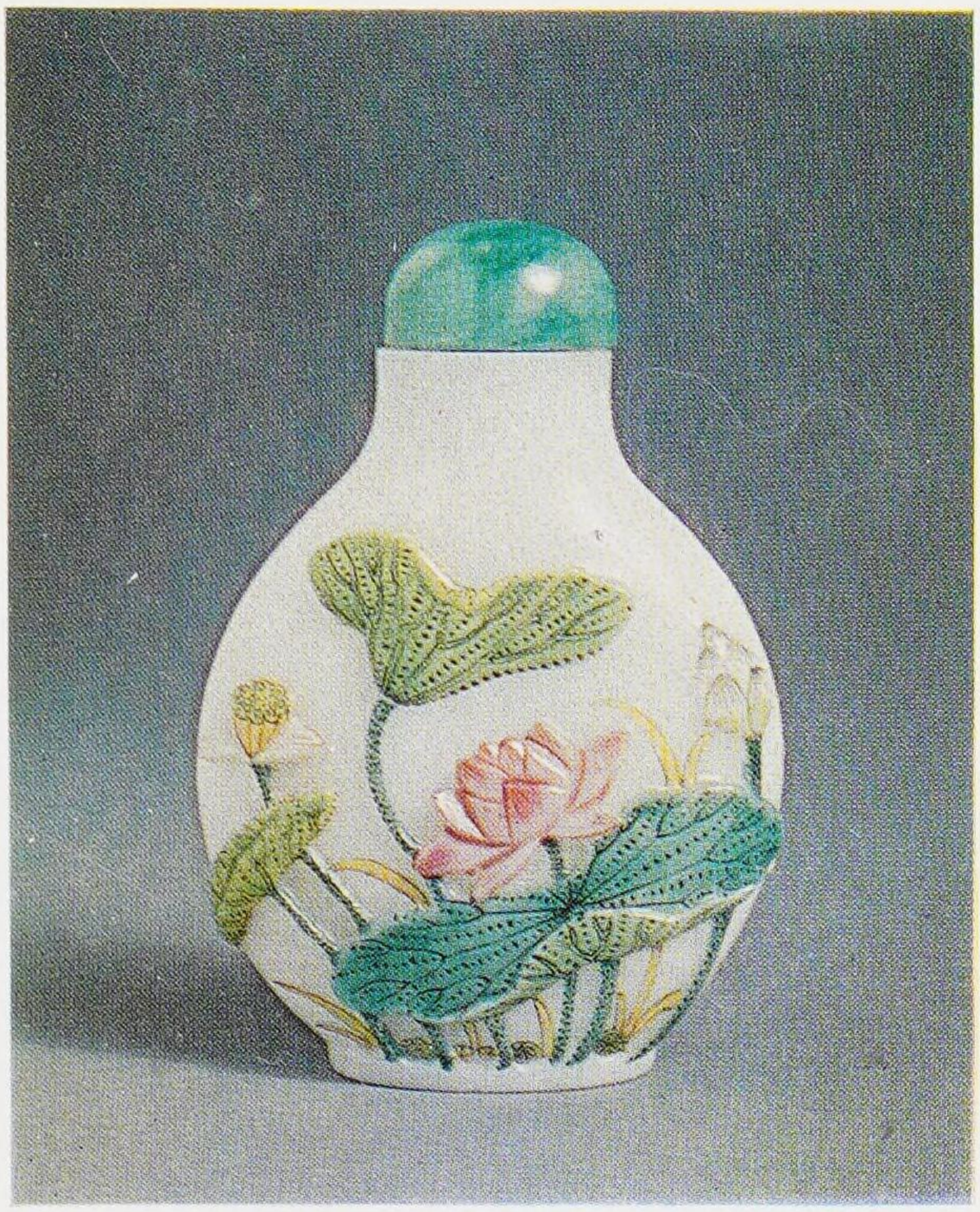
E.1
Opaque white glass carved in relief and painted with *famille-rose* enamels with a pheasant and peonies in rocky landscape, the reverse with two quail and chrysanthemums in rocky landscape, the base with the three character mark *ku yüeh hsüan* (*old moon pavilion*) in red enamel.
1750–1850
Height 5·6 cm

E.2
Opaque white glass carved in relief and painted with *famille-rose* enamels with a continuous design of lotus leaves and flowers, the base with the three character mark *ku yüeh hsüan* in red enamel.
1750–1850
Height 5·6 cm

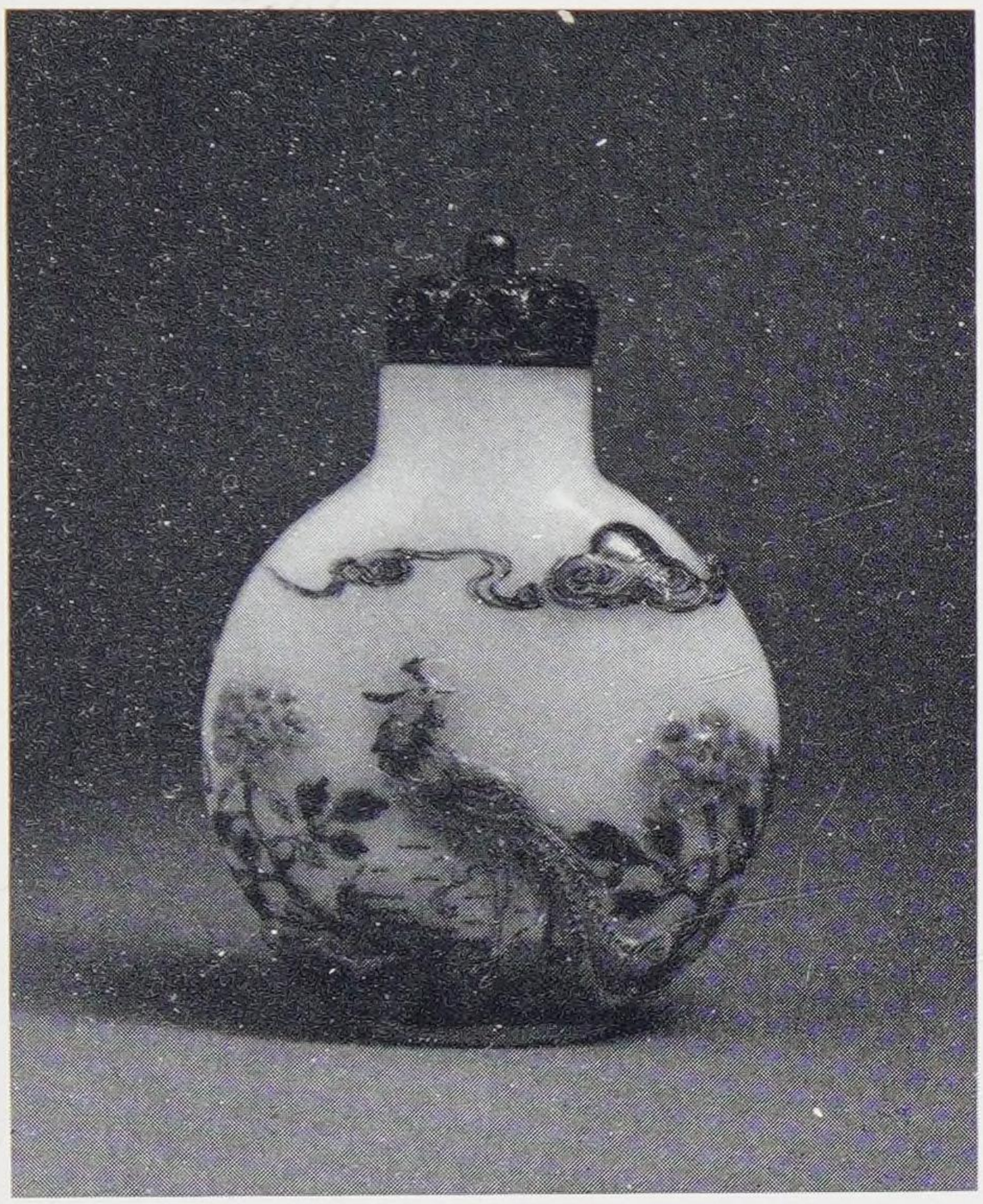
E.3
Opaque white glass carved in relief and painted with *famille-rose* enamels with a continuous scene of a pheasant flying above rocks and peonies and a pheasant standing amidst peonies below a stylised cloud, the base with the three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 5·7 cm



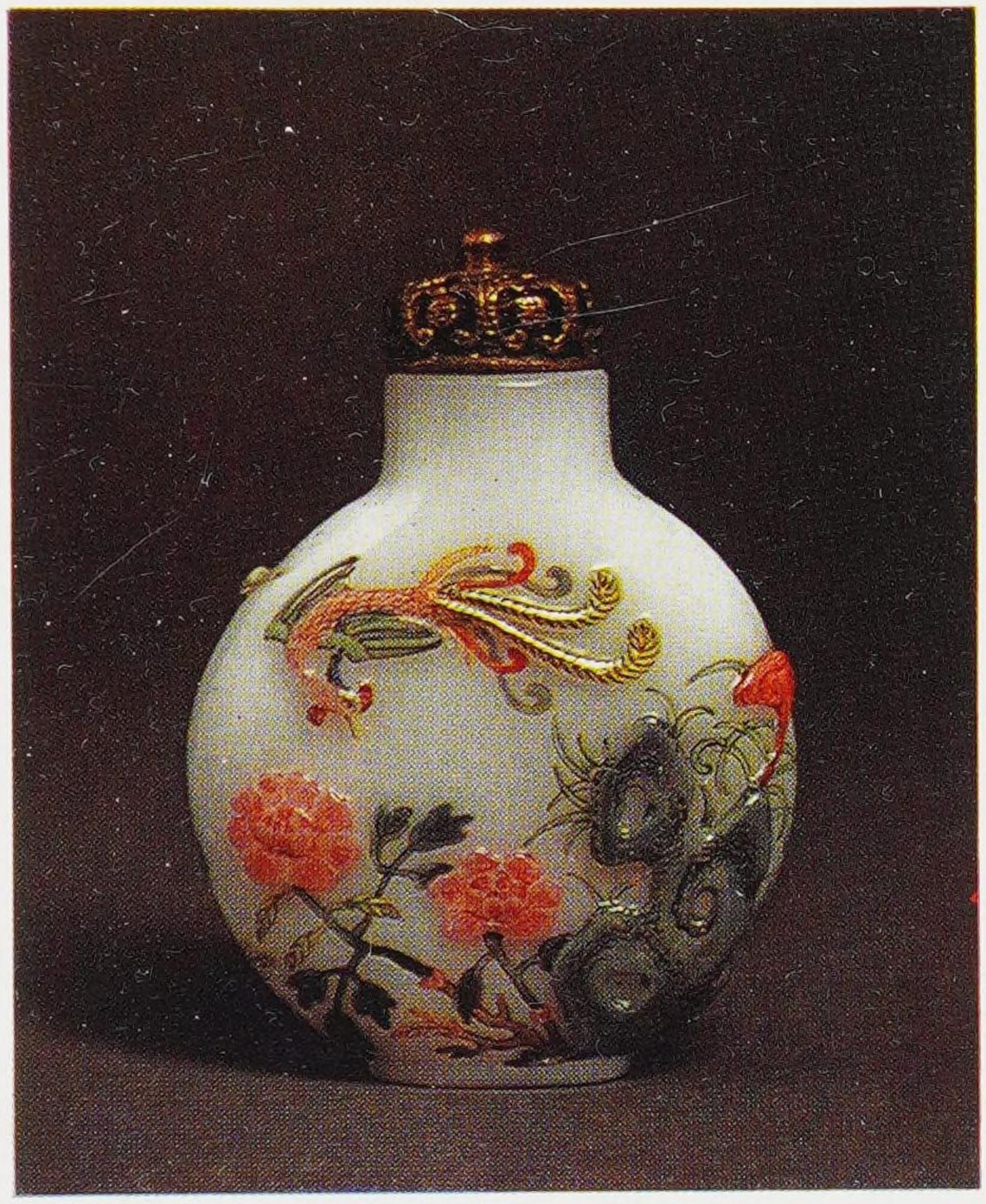
E.2



E.2

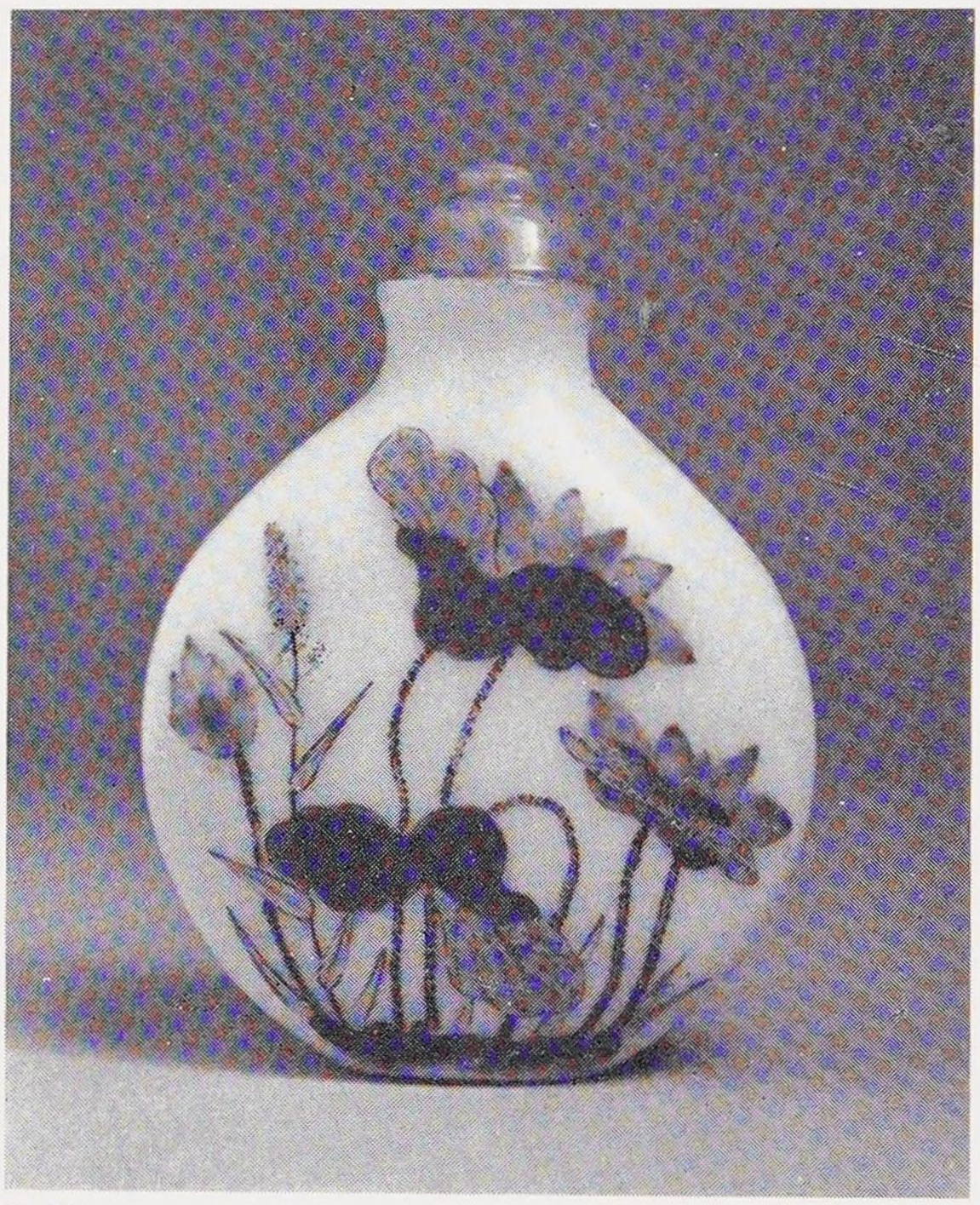


E.3



E.3

E.9



E.10

E.9
Opaque white glass carved in relief and painted with *famille-rose* enamels with a dragon chasing a flaming pearl against a wave ground, the base with the three character mark *ku yüeh hsüan* in red enamel.
1750–1850
Height 5·9 cm

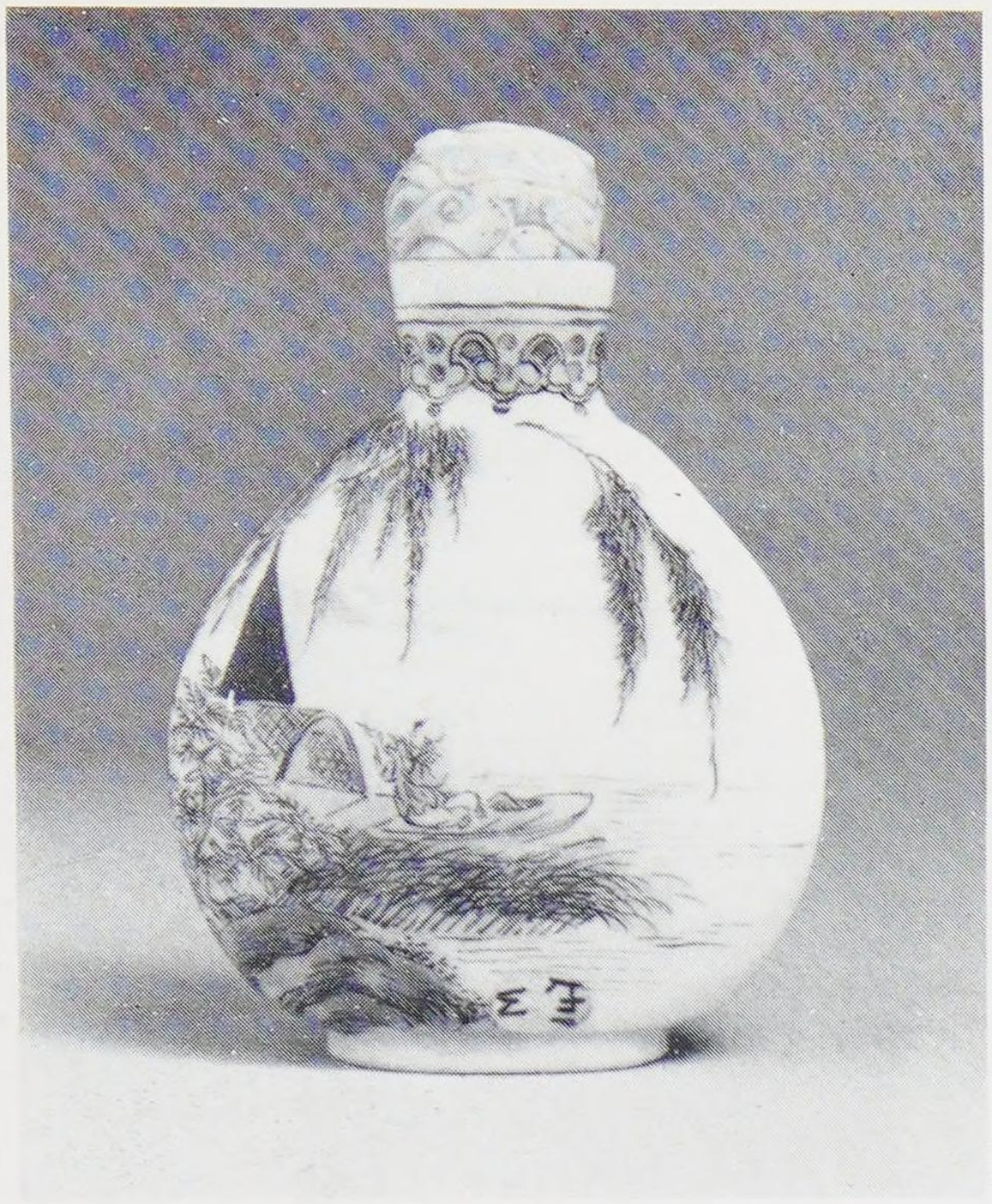
E.10
Opaque white glass painted with *famille-rose* enamels with lotus, the base with a very faint three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 6·1 cm

E.11
Opaque white glass painted with *famille-rose* enamels with a continuous scene of figures in riverscape, the base with the four character seal mark of the Ch'ien-lung emperor in red enamel. 1800–1900
Height 6·1 cm

E.12
Transparent dark blue glass painted with *famille-rose* enamels with sprays of peony, chrysanthemum, lotus and narcissus, the base with the three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 6·2 cm

E.13
Transparent dark purple glass painted with *famille-rose* enamels with scholarly trappings.
1750–1850
Height 5·4 cm

E.14
Single glass overlay of opaque yellow on opaque turquoise carved on the sides with mask and mock ring handles and painted with *famille-rose* enamels both back and front with still life subjects with floral surround, the base with the three character mark *ku yüeh hsüan* in red enamel
1750–1850
Height 4·8 cm

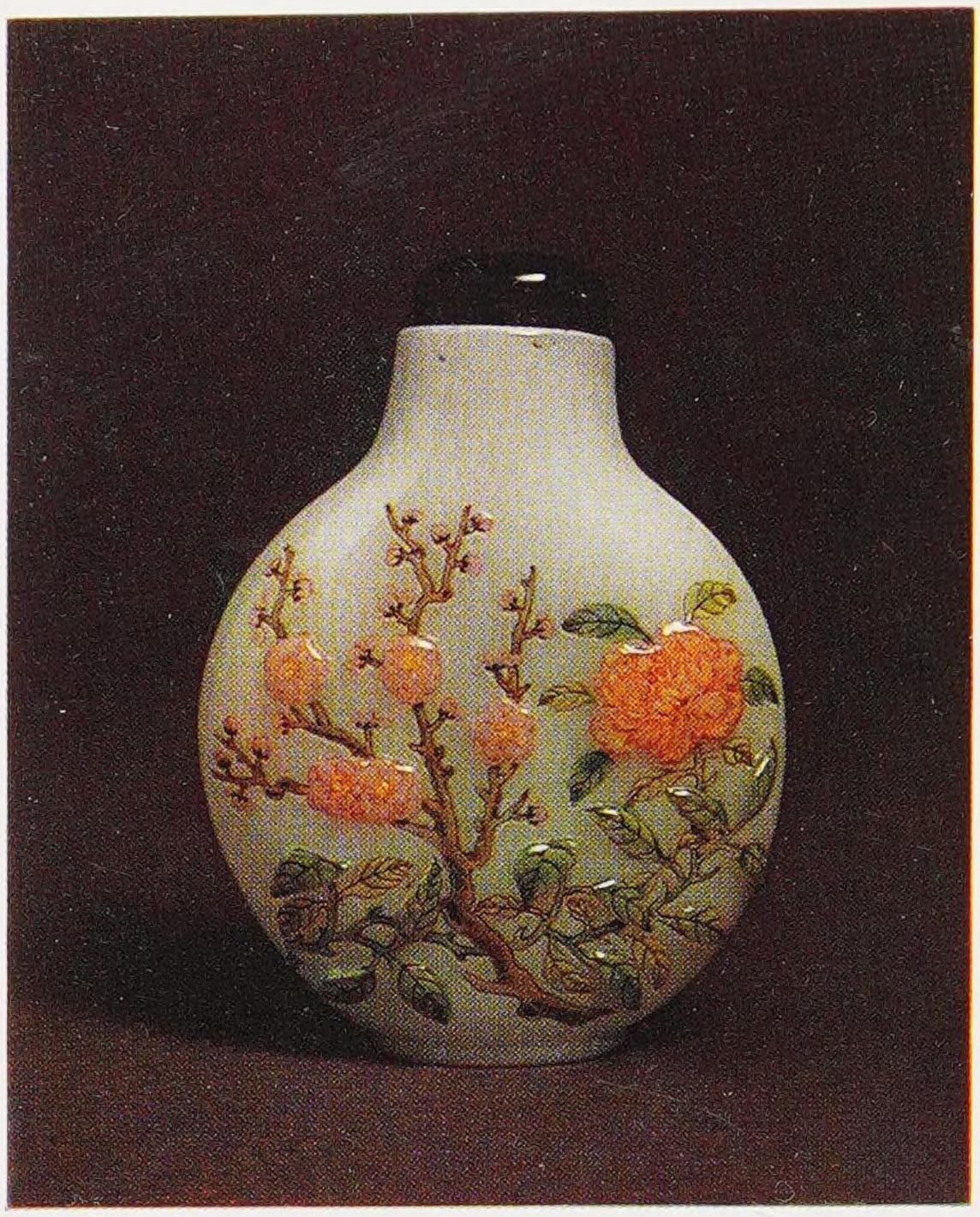


E.11

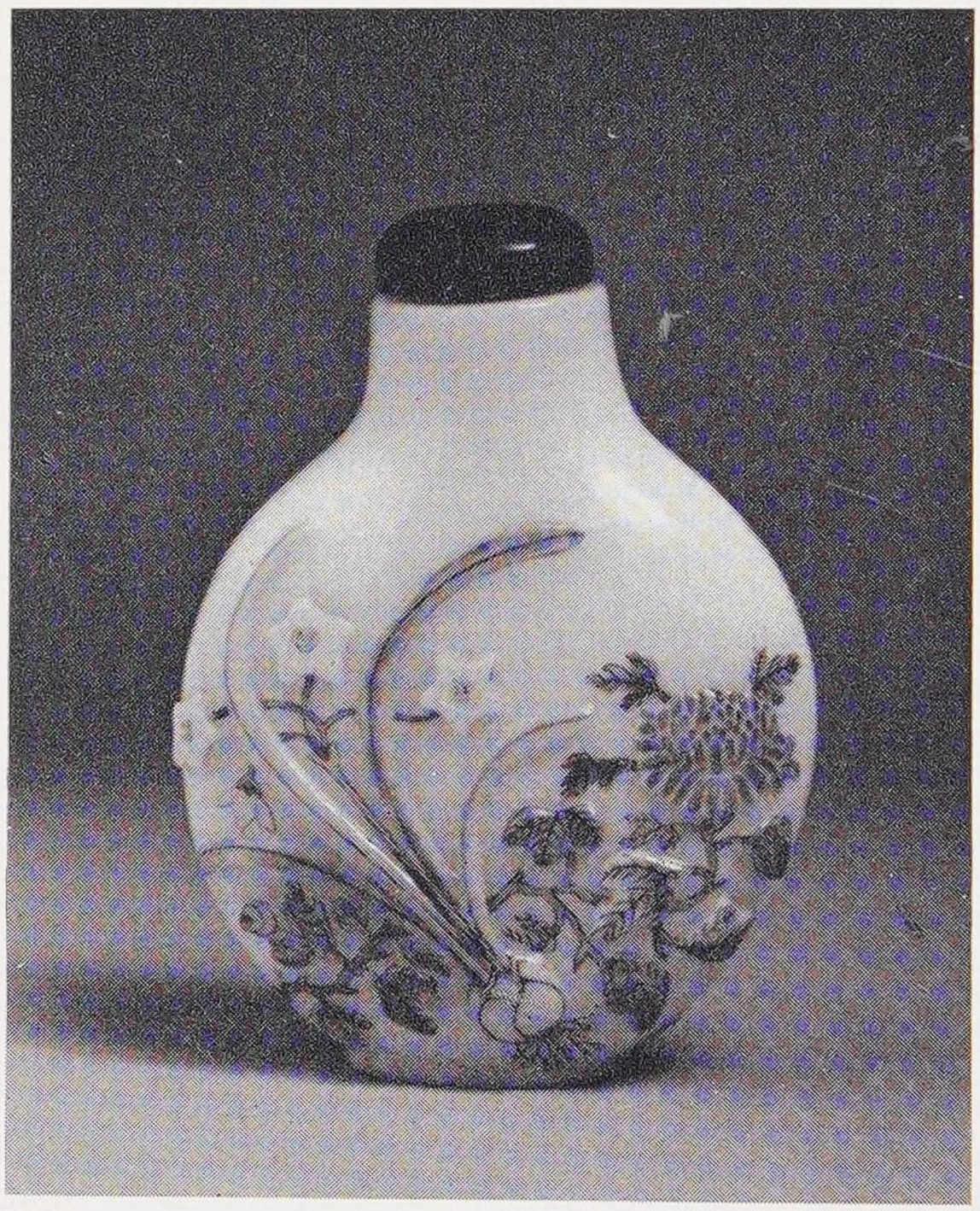
E.12

E.13

E.14



E.4

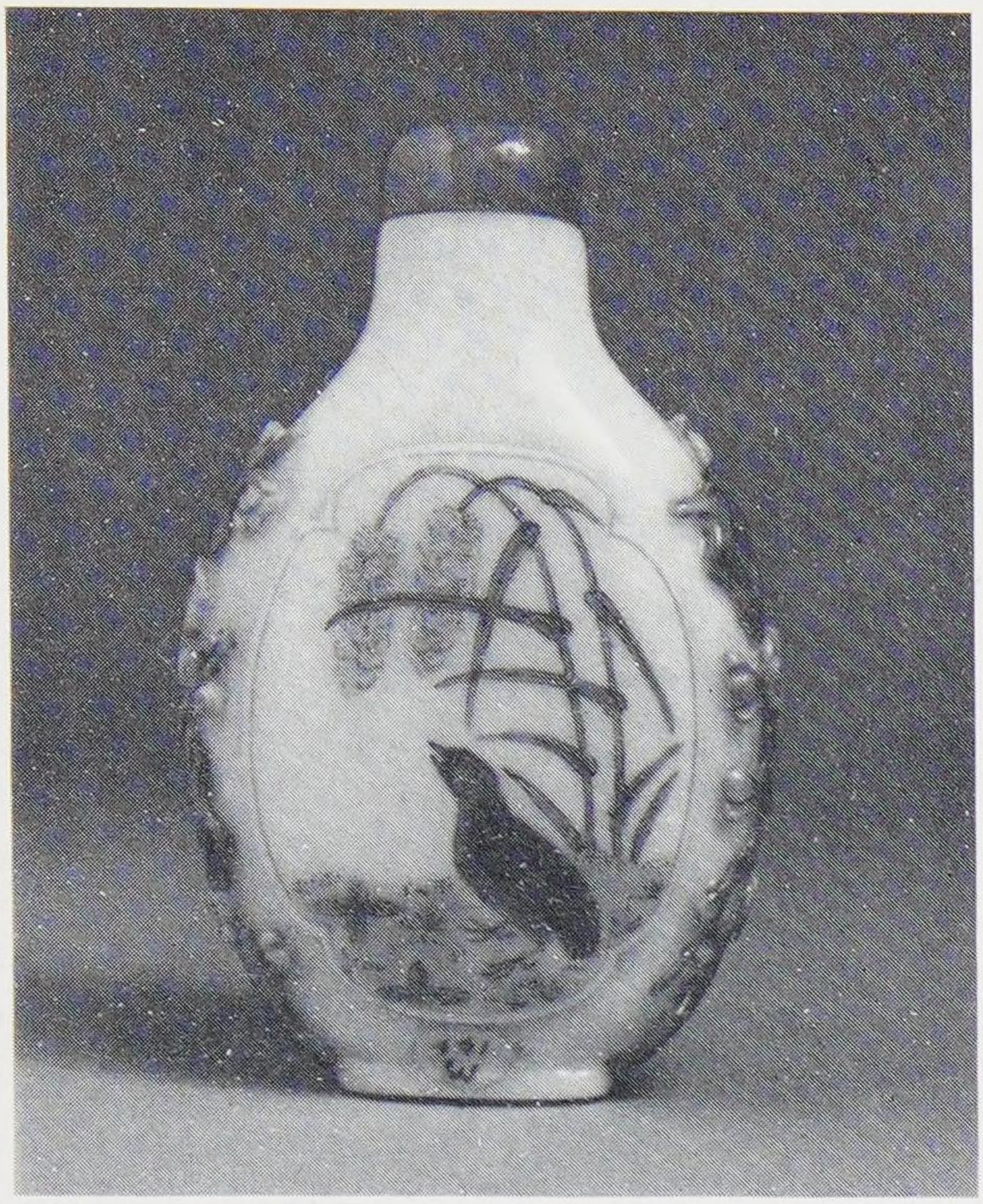


E.4

E.4
Opaque white glass carved in relief and painted with *famille-rose* enamels with a branch of flowering prunus and a peony blossom, the reverse with narcissus and crysanthemum, the base with the three character mark *ku yüeh hsüan* in red enamel.
1750–1850
Height 5·7 cm

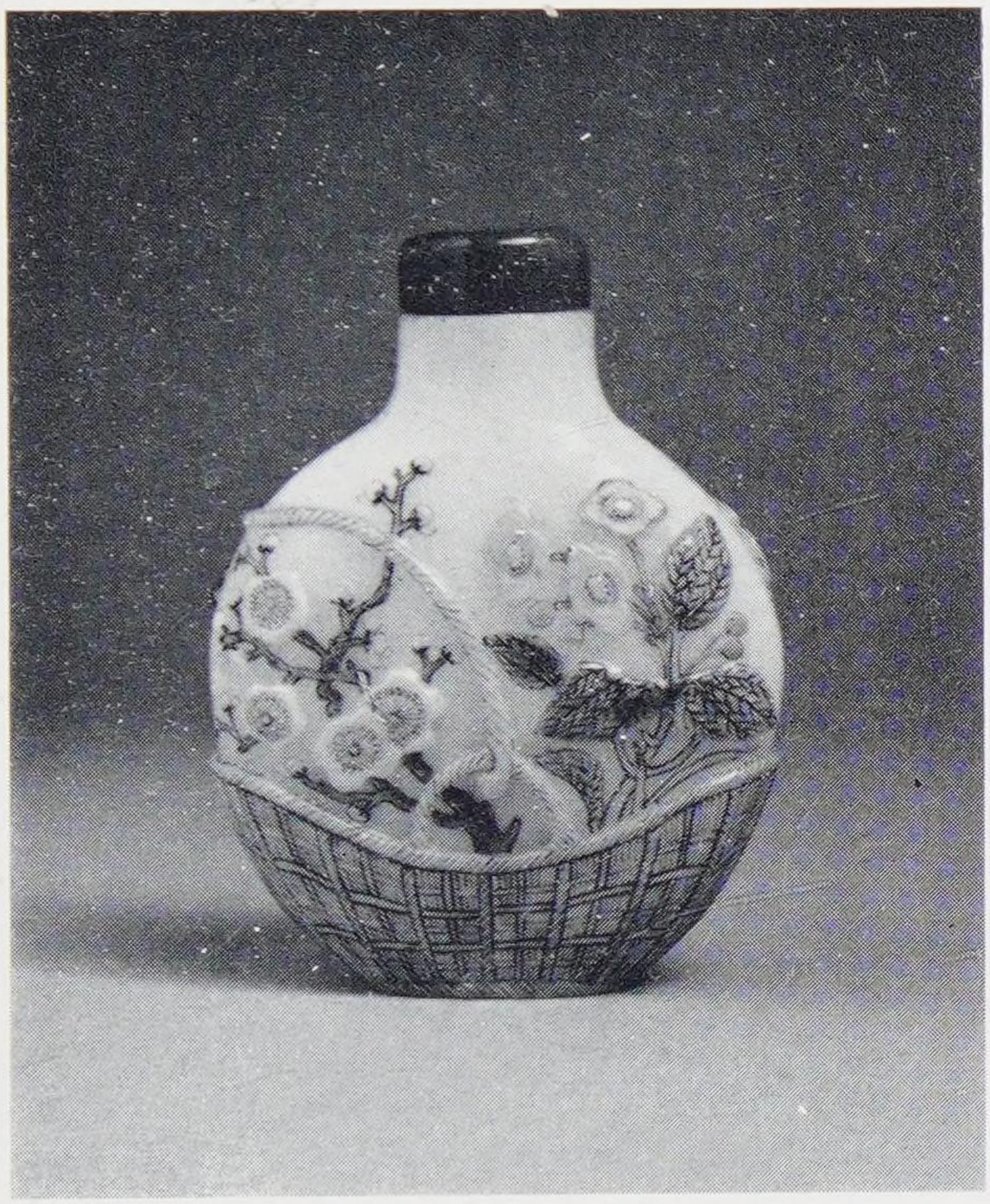
E.6
Opaque white glass carved on the sides in relief and painted with *famille-rose* enamels with prunus blossom, the front and back painted with a quail and a millet plant in landscape, and two quails and chrysanthemums in landscape, the base with the three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 6·6 cm

E.7
Opaque white glass carved in relief and painted with *famille-rose* enamels as a basket of flowers, the base with the three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 5·7 cm

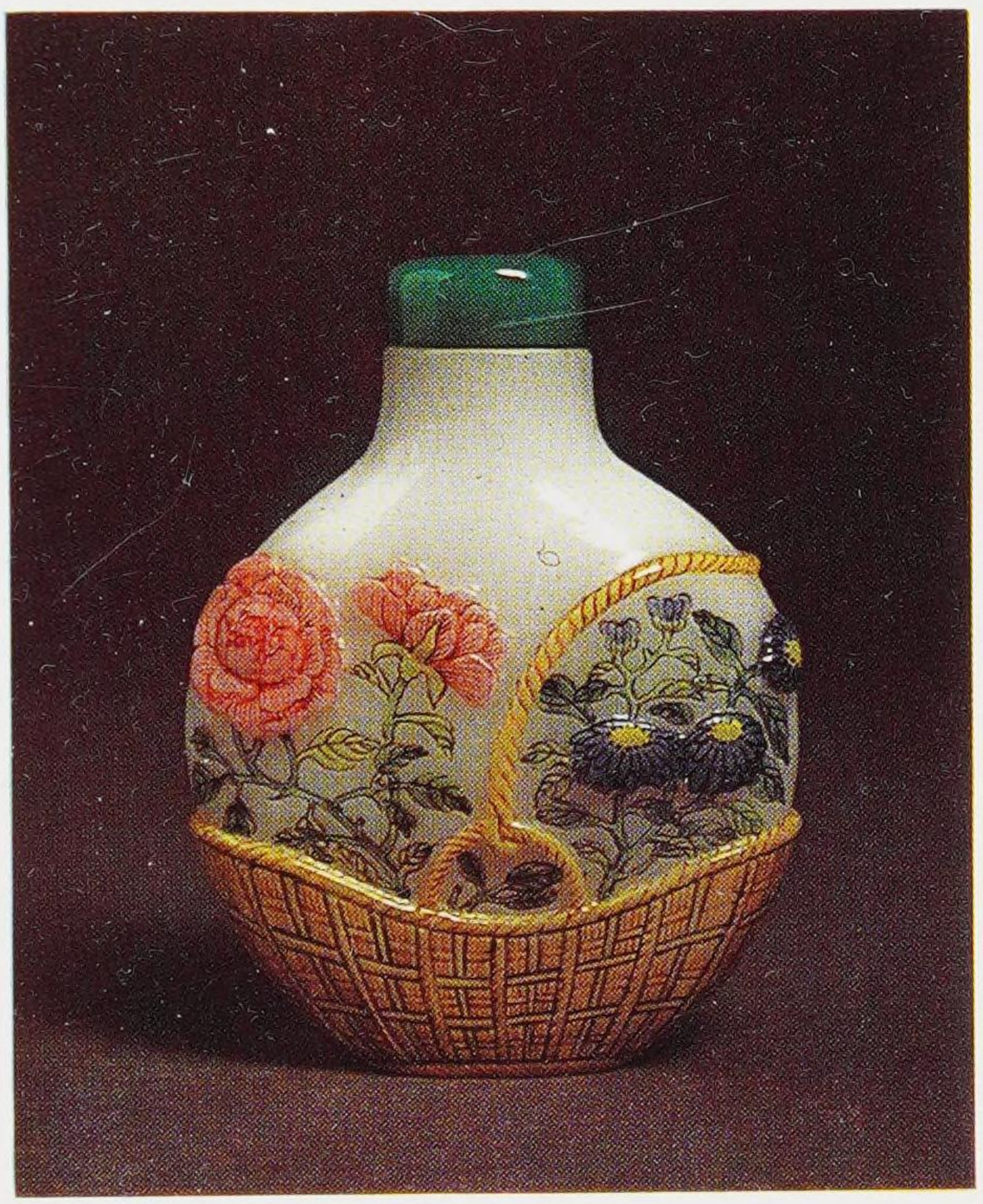


E.6

E.6



E.7



E.7

E.15

E.15
Translucent glass carved in relief and painted with *famille-rose* enamels with a pheasant under a magnolia tree in rocky landscape, the base with the three character mark *ku yüeh hsüan* in red enamel.
1750–1850
Height 5·8 cm

E.16
Opaque white glass painted with *famille-rose* enamels with blossoming prunus, the base with the three character mark *ku yüeh hsüan* in red enamel. 1750–1850
Height 5·3 cm

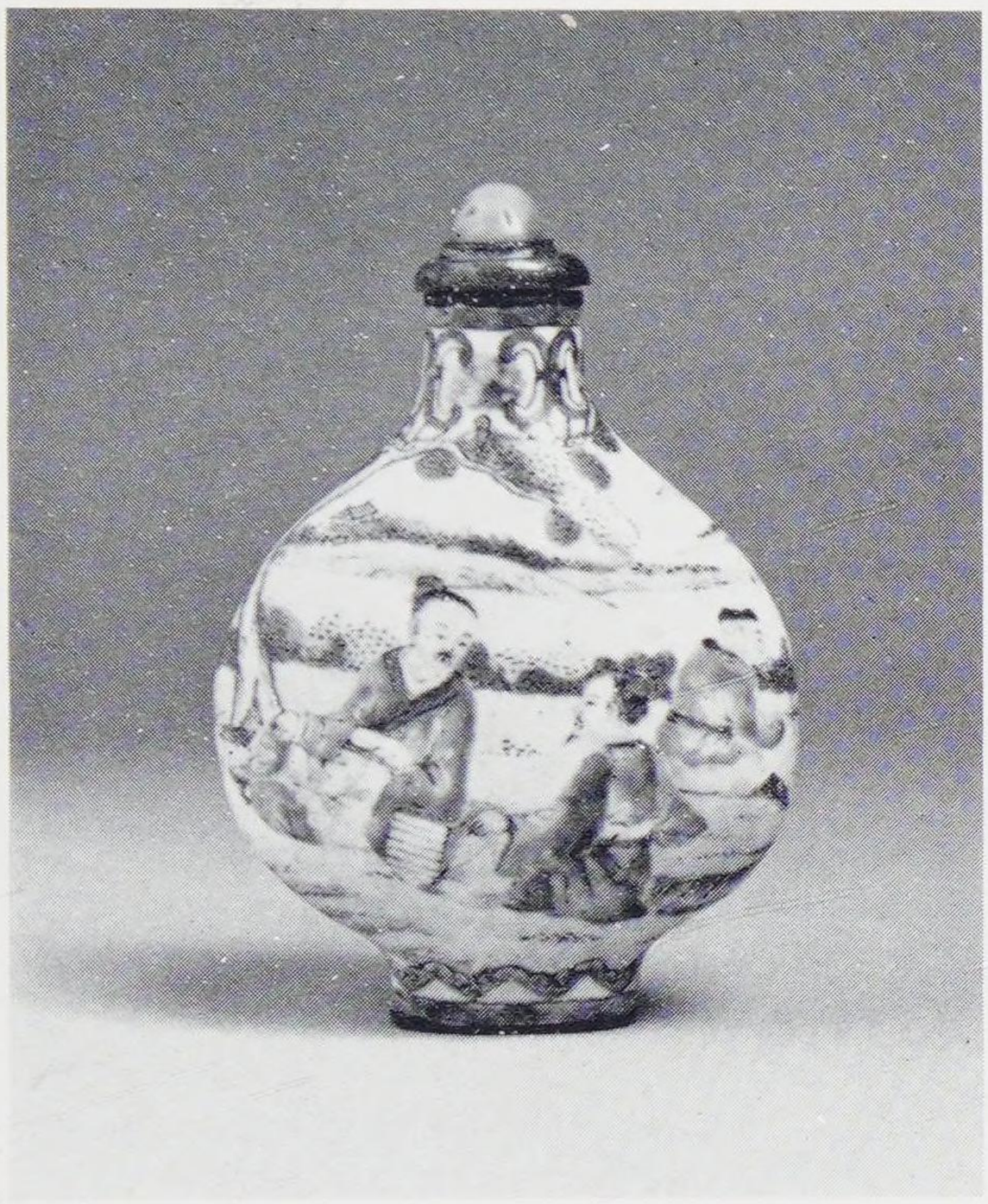
E.17
Enamel on metal painted with *famille-rose* enamels with four of the eight immortals, Ho Hsien-ku on a lotus leaf, Lü Tung-pin with his fly whisk, Li T'ieh-kuai with his pilgrim's gourd, and Lan Ts'ai-ho holding a ju-i sceptre, the base with the four character mark of the Ch'ien-lung emperor in blue enamel. 1850–1920
Height 5·7 cm
Presumably this bottle was one of a pair; the other decorated with the four missing immortals, Ts'ao Kuo-chiu, Han Hsiang-tzu, Chung Li-ch'uan and Chang Kuo-lao.
of E.18

E.18
Enamel on metal painted with *famille-rose* enamels with a continuous scene of five figures in landscape, the base with the four character mark of the Ch'ien-lung emperor in blue enamel. 1850–1920
Height 5·7 cm
This bottle is stylistically similar and probably from the same workshop as E.17

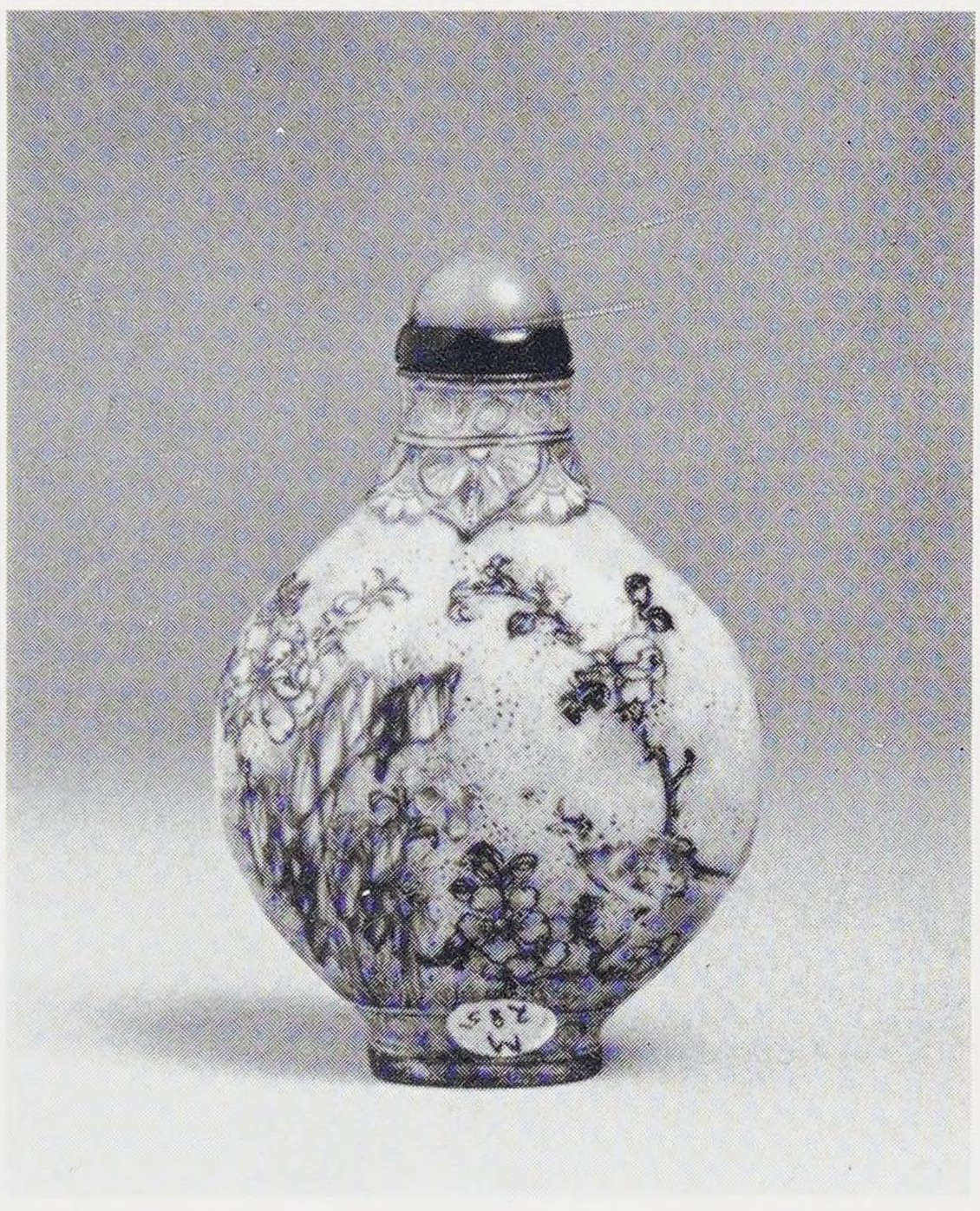
E.19
Enamel on metal painted with *famille-rose* enamels on a brown/pink ground with a continuous scene of birds and a butterfly amidst prunus, peonies and rocky landscape, the base with the four character mark of the Ch'ien-lung emperor in brown enamel.
1760–1900
Height 5·0 cm

E.16

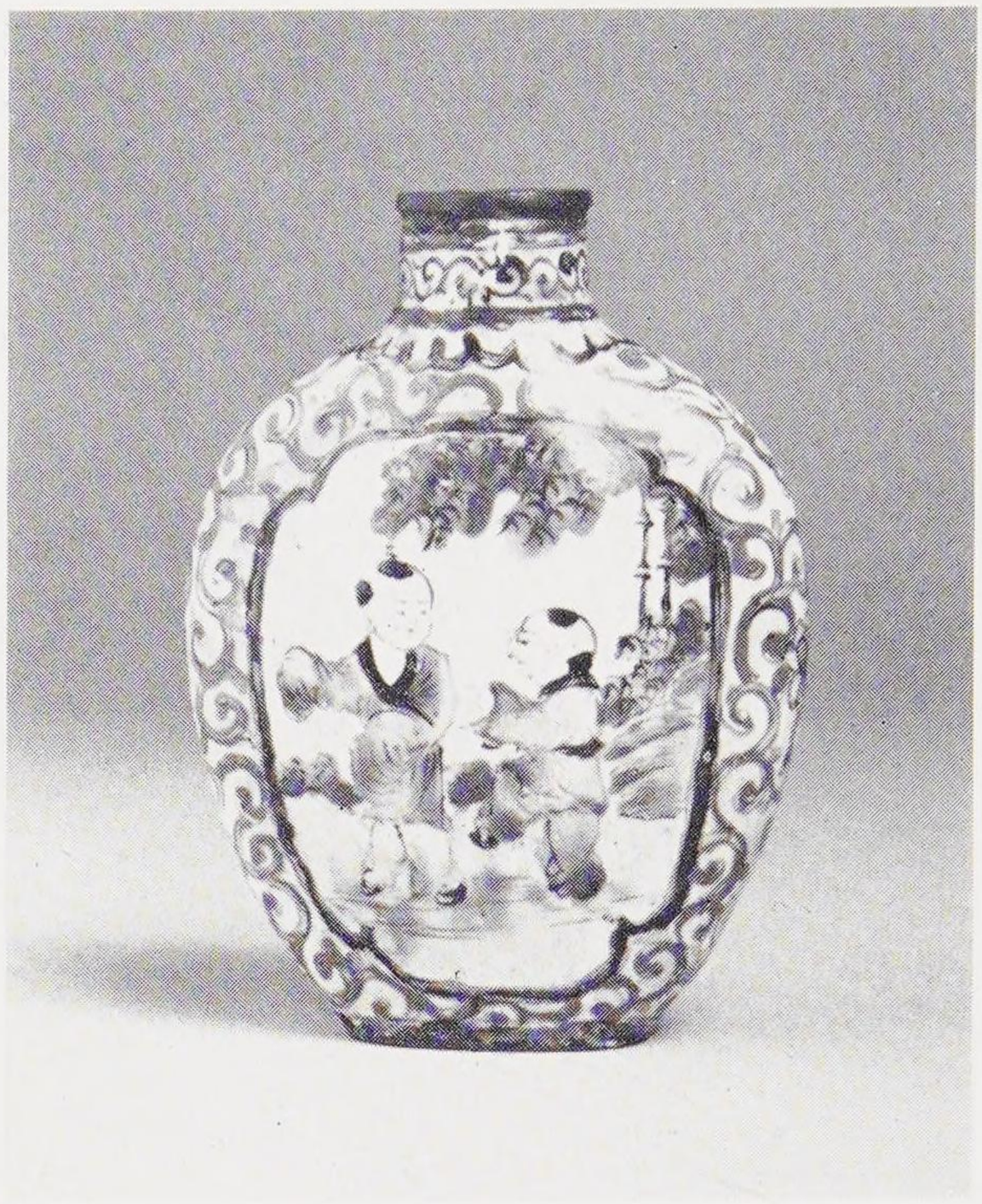
E.17



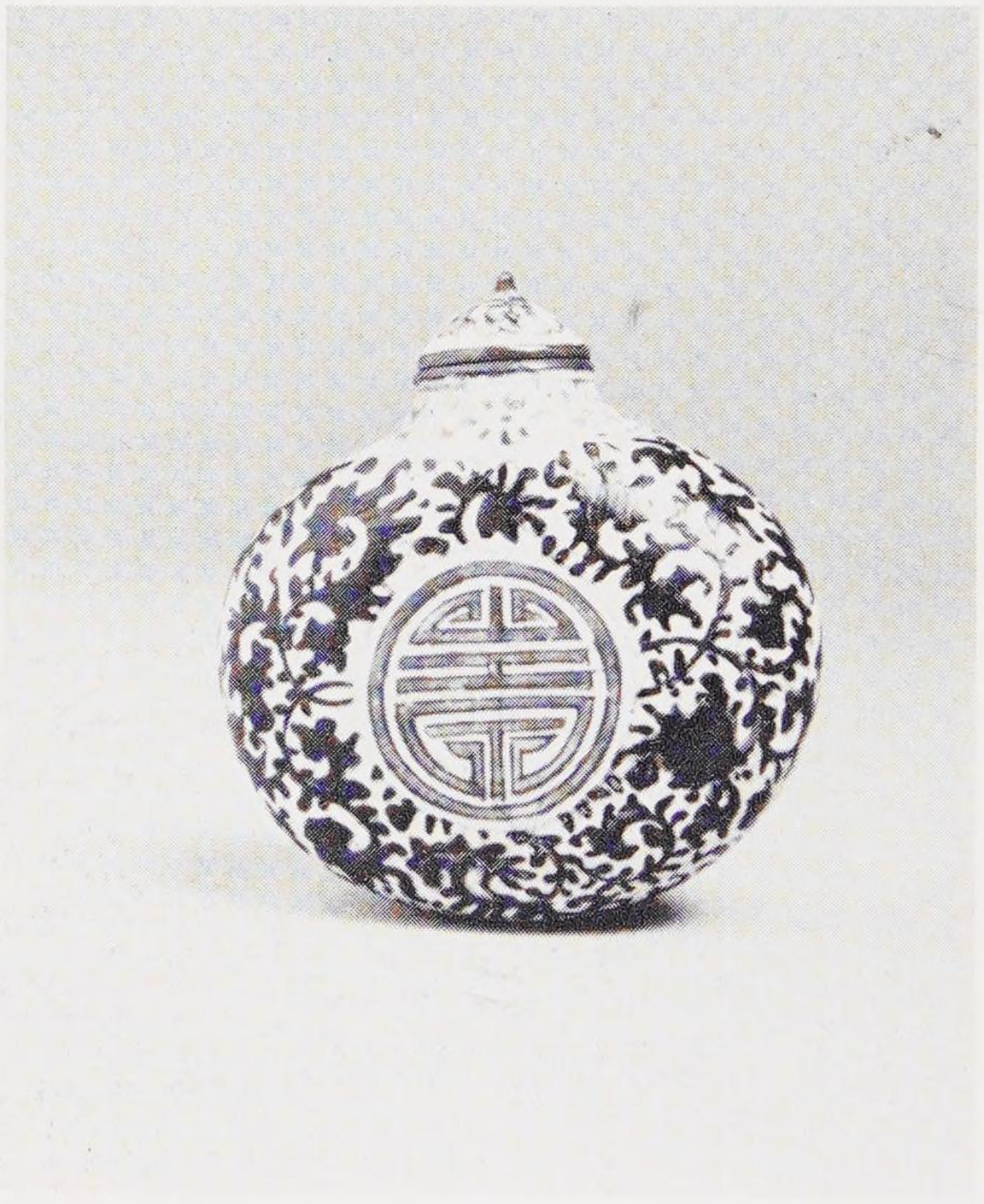
E.18



E.19



E.20



E.21

E.20
Enamel on metal painted with *famille-rose* enamels with two boys beneath a pine tree in rocky landscape, the reverse with two boys playing in landscape, between formalised classic scroll borders. Canton. 1850–1920
Height 5·8 cm

E.21
Enamel on metal painted with *famille-rose* enamels both back and front with a central shou medallion within formalised floral borders, the stopper matching and original. Canton. 1750–1850
Height 3·6 cm
The shou character is a symbol of longevity and can be drawn in many different forms.

E.22
Enamel on metal painted with *famille-rose* enamels with a continuous scene of two dragons chasing flaming pearls amidst clouds, and mounted with metal rings for a cord. Canton. 1780–1880
Height 6·2 cm

E.23
Cloisonné enamel decorated both back and front with scholarly trappings between floral borders, the long neck with lappets. 1760–1880
Height 10·5 cm

E.24
Cloisonné enamel decorated both back and front with a formalised blossom, the stopper matching and original. 1800–1900
Height 5·5 cm

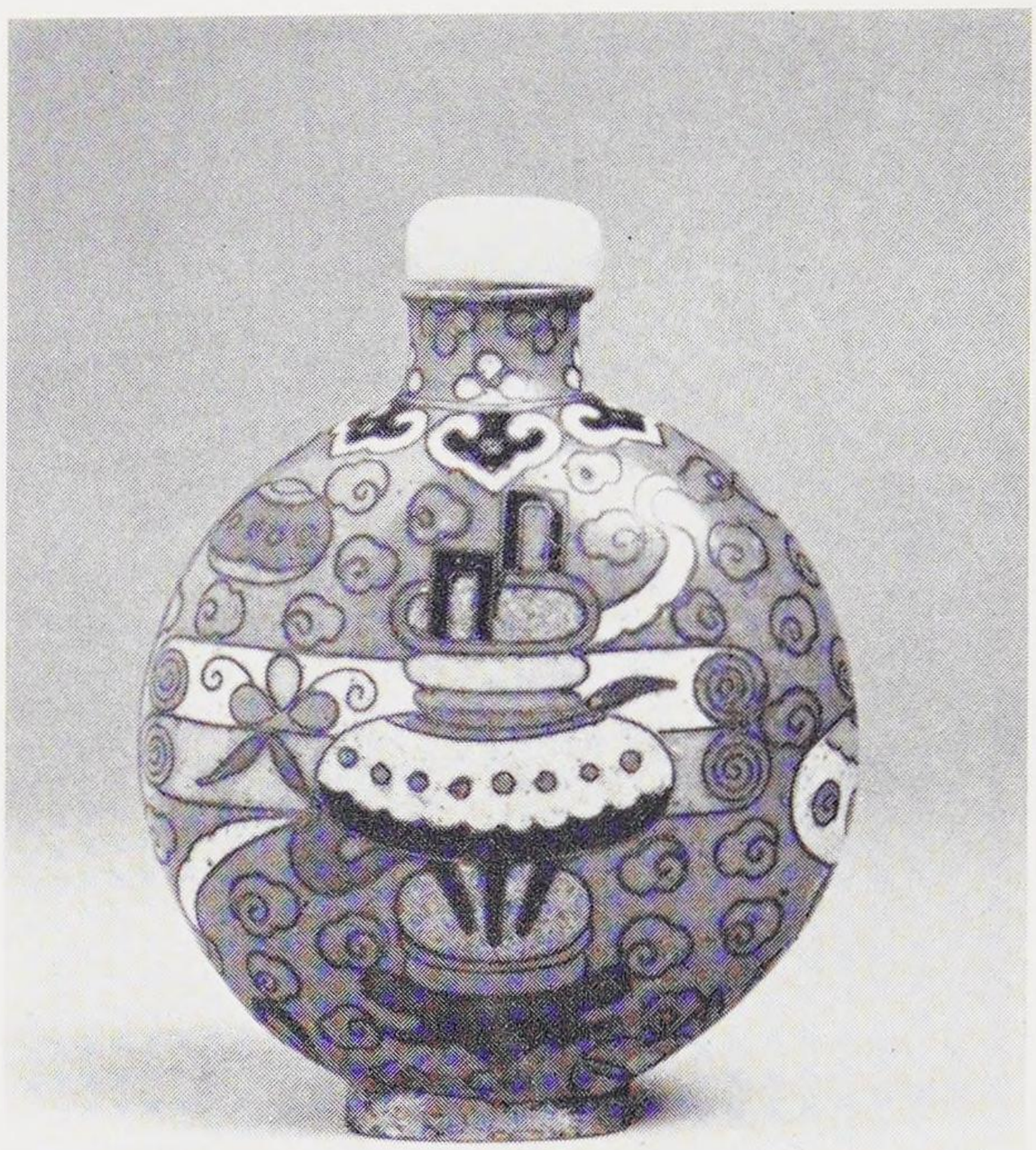
E.26
Cloisonné enamel decorated both back and front with blossoming prunus and butterflies on a black ground between floral borders, the neck with a lappet border. 1780–1900
Height 6·5 cm

E.22

E.23

E.24

E.26



E.25

E.25
Cloisonné enamel decorated with scholarly trappings, clouds and ju-i lappets, the base incised with a three character mark.
1780–1880
Height 6·1 cm

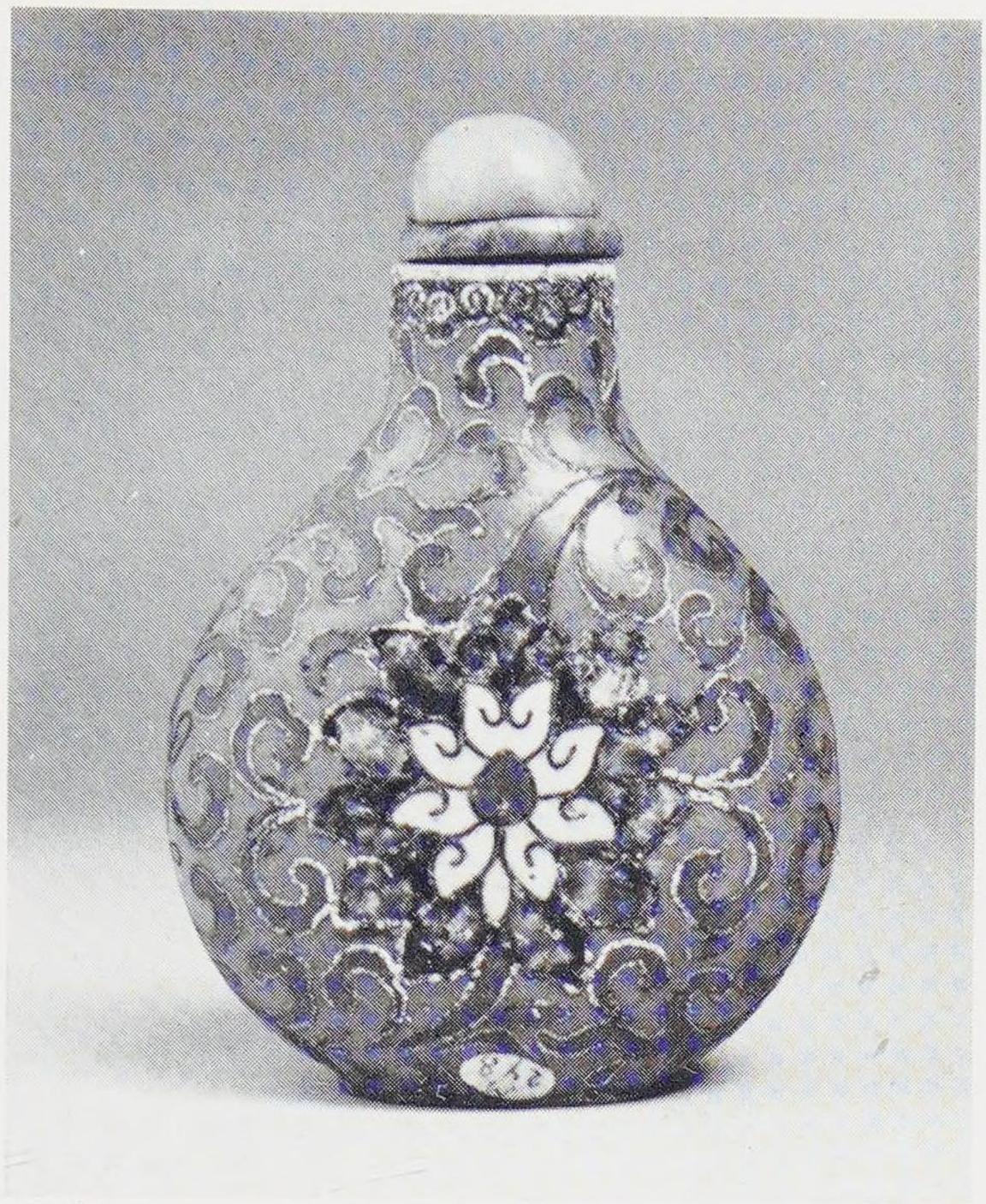
E.27
Cloisonné enamel decorated with floral panels, the foot with a lappet border, the shoulders with animal masks, the stopper matching and original. 1780–1880
Height 6·5 cm

E.28
Cloisonné enamel, the wires decomposed, decorated both back and front with formalised floral motifs. 1780–1880
Height 6·5 cm

E.29
Cloisonné enamel with irridescent inclusions, decorated with butterflies and flowers on a black ground. 1850–1920
Height 5·9 cm

E.30
Cloisonné enamel decorated with central shou medallions, formalised dragons and floral borders, the cloisons standing out in relief against the non-inlaid ground, the stopper matching and original. 1780–1900
Height 5·3 cm

E.27



E.28

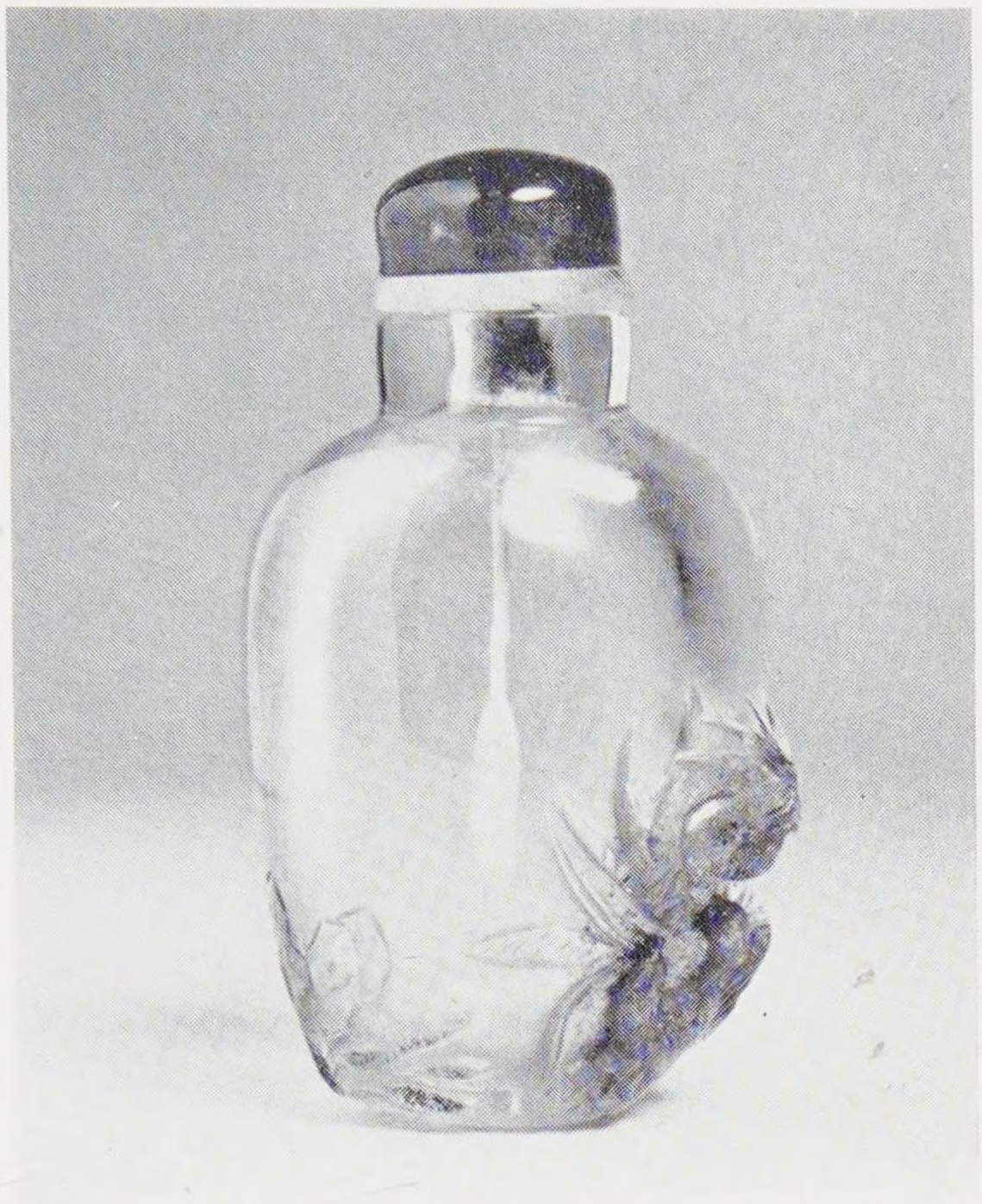
E.29

E.30

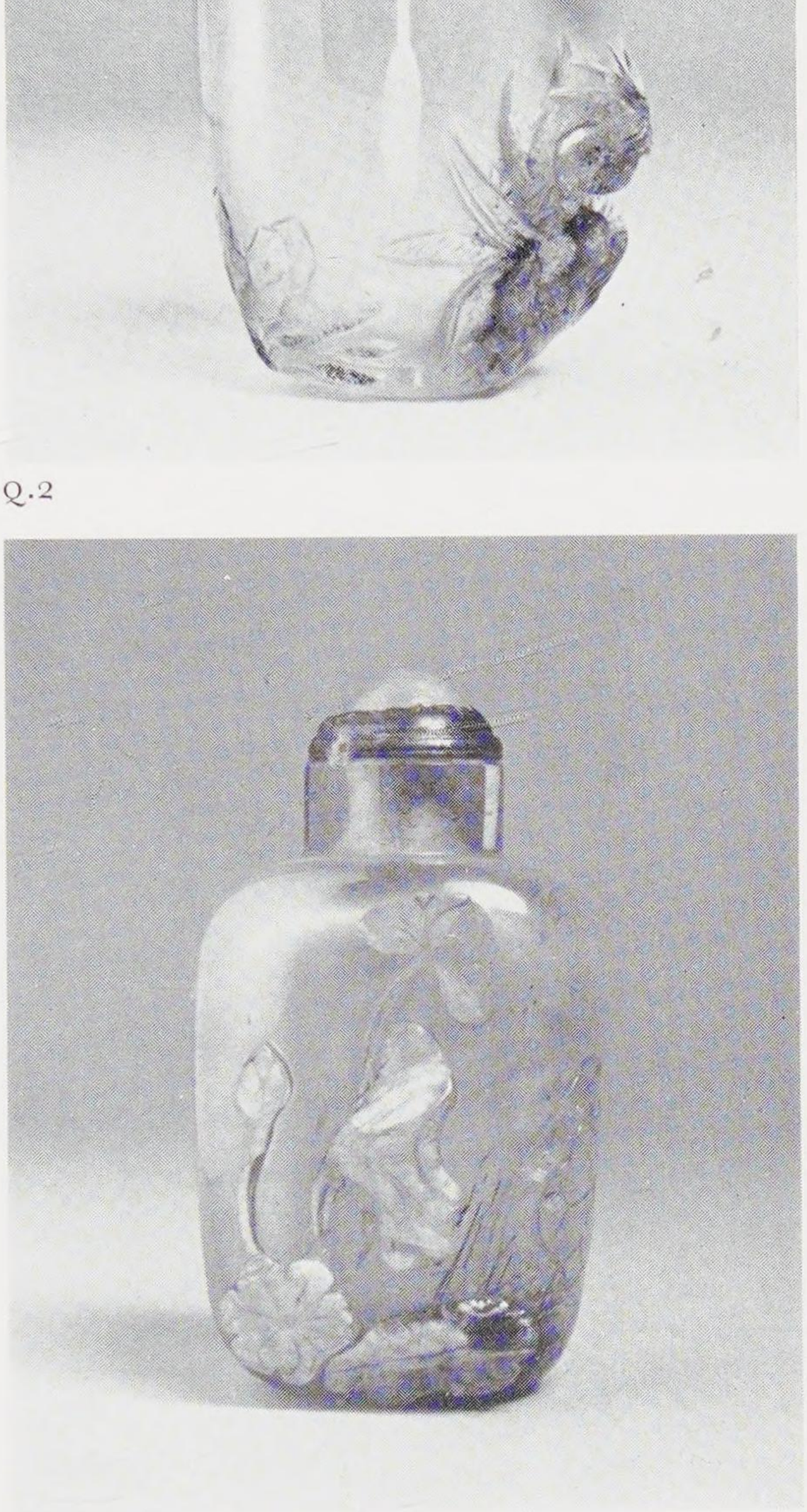
Quartz

Q.2
Quartz, clear crystal with green inclusions carved with crabs, rocks and plants.
1780–1880
Height 6·0 cm
Group A school of carving. See 'Chinese Snuff Bottles of the Silica or Quartz Group' Hugh M Moss, Bibelot Publishers.

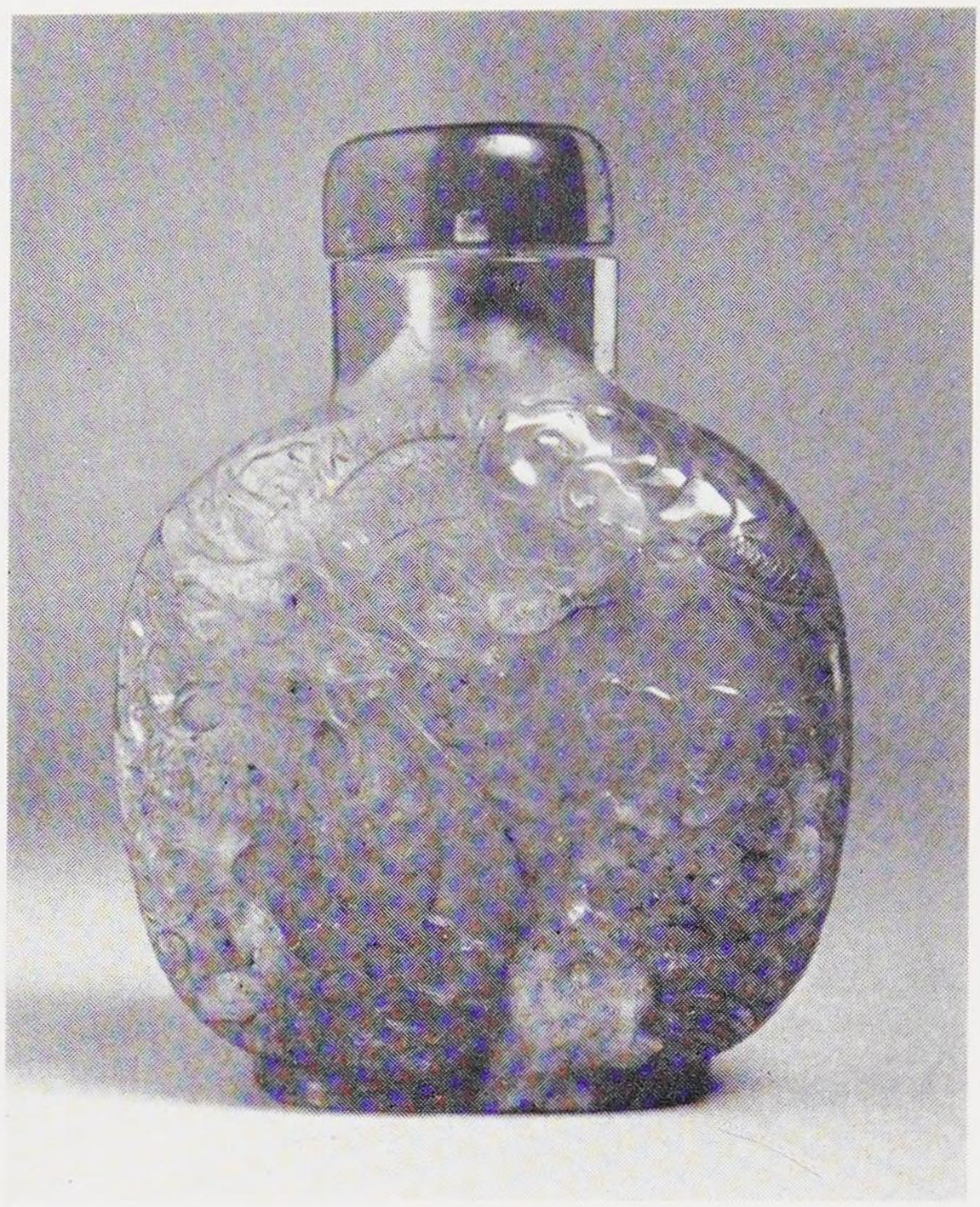
Q.3
Quartz, clear crystal with sparse inclusions of black tourmaline needles and a white skin carved with lotus. 1780–1880
Height 5·8 cm
Group A school of carving



Q.2



Q.3



Q·4

Q·5

Q·4
Quartz, of very pale amethyst colour carved with a dragon in clouds above a carp rising from the waves. 1760–1880
Height 7·0 cm

Q·5
Quartz, clear crystal with dense, even black tourmaline needles. 1760–1880
Height 6·7 cm

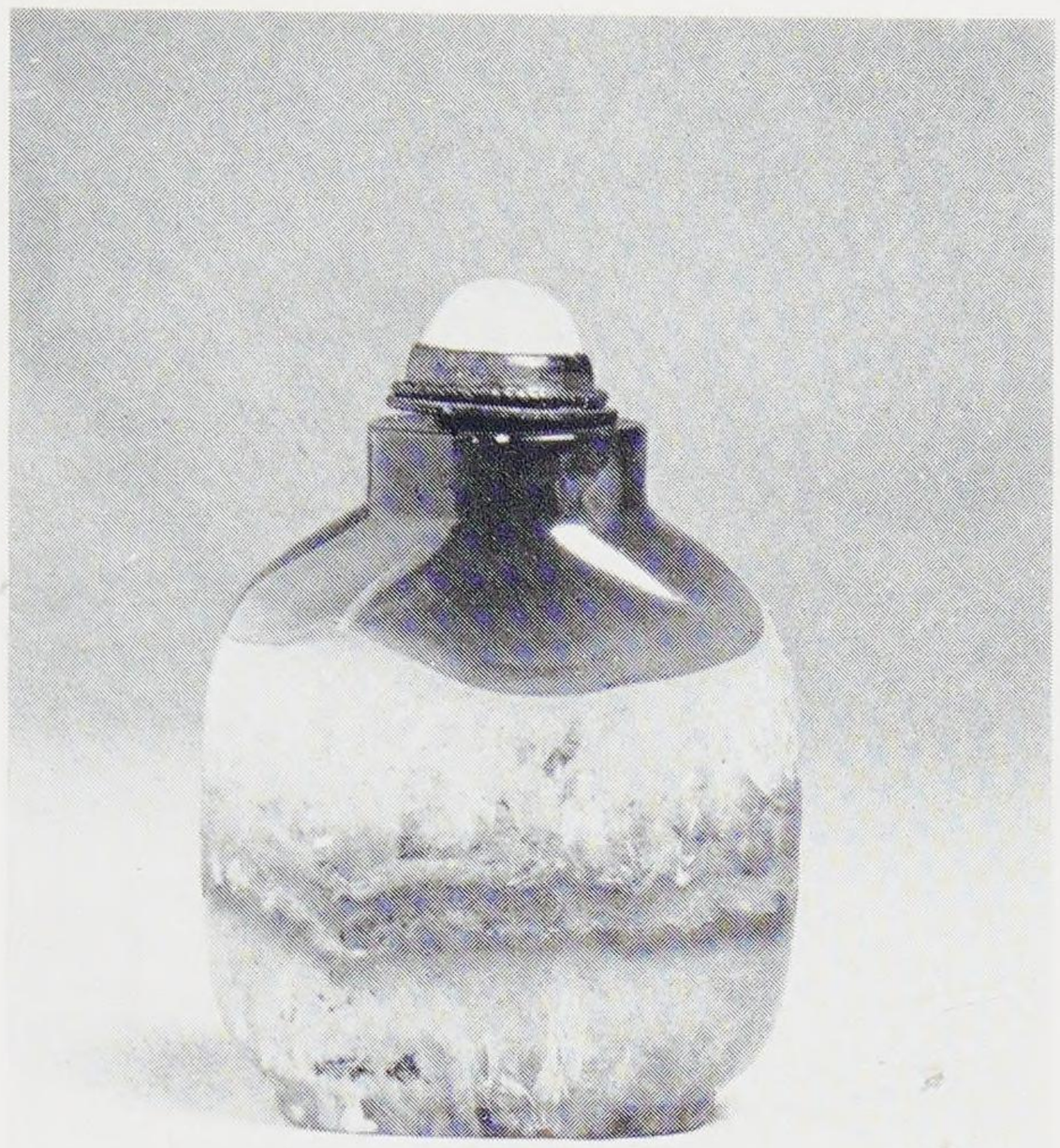
Q·7
Quartz, amethyst of pebble form carved with a continuous design of a cockerel with the sun rising from waves in the background, and a deer beside a pine tree. 1840–1920
Height 6·3 cm

Q·8
Quartz, carved from a stone which includes both crystalline and crypto-crystalline varieties. 1800–1900
Height 4·2 cm

Q·9
Quartz, carved from a stone which includes both crystalline and crypto-crystalline varieties. 1800–1900
Height 4·4 cm

Q·10
Quartz, agate. 1800–1900
Height 5·6 cm

Q.7



Q.8

Q.9

Q.10

Q.11

Q.12

Q.1
Quartz of beige colour and pebble form, the front with two columns of calligraphy, the base of clear smoky crystal. 1760–1850
Height 7·3 cm

Q.6
Quartz, clear crystal with dense black tourmaline needles and green and white inclusions carved with a bird and an insect. 1780–1880
Height 5·5 cm
Group A school of carving

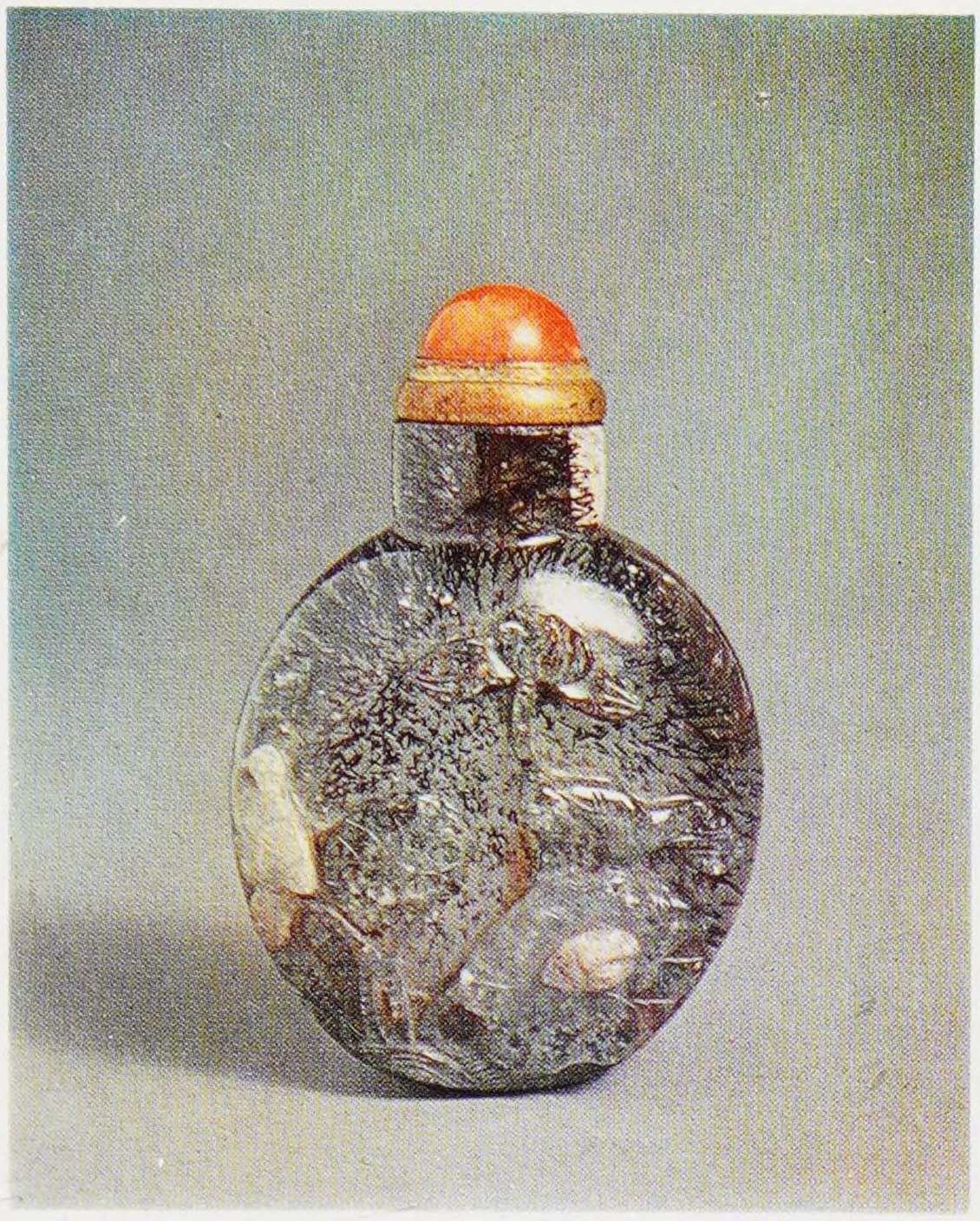
Q.11
Quartz, dendritic chalcedony with golden and green inclusions, the shoulders carved with mask and mock ring handles. 1780–1860
Height 4·9 cm

Q.12
Quartz, dendritic chalcedony with golden inclusions. 1780–1860
Height 5·9 cm

Q.13
Quartz, dendritic chalcedony with blue and green inclusions. 1780–1860
Height 6·4 cm

Q.14
Quartz, green dendritic chalcedony with brown inclusions. 1780–1880
Height 7·2 cm

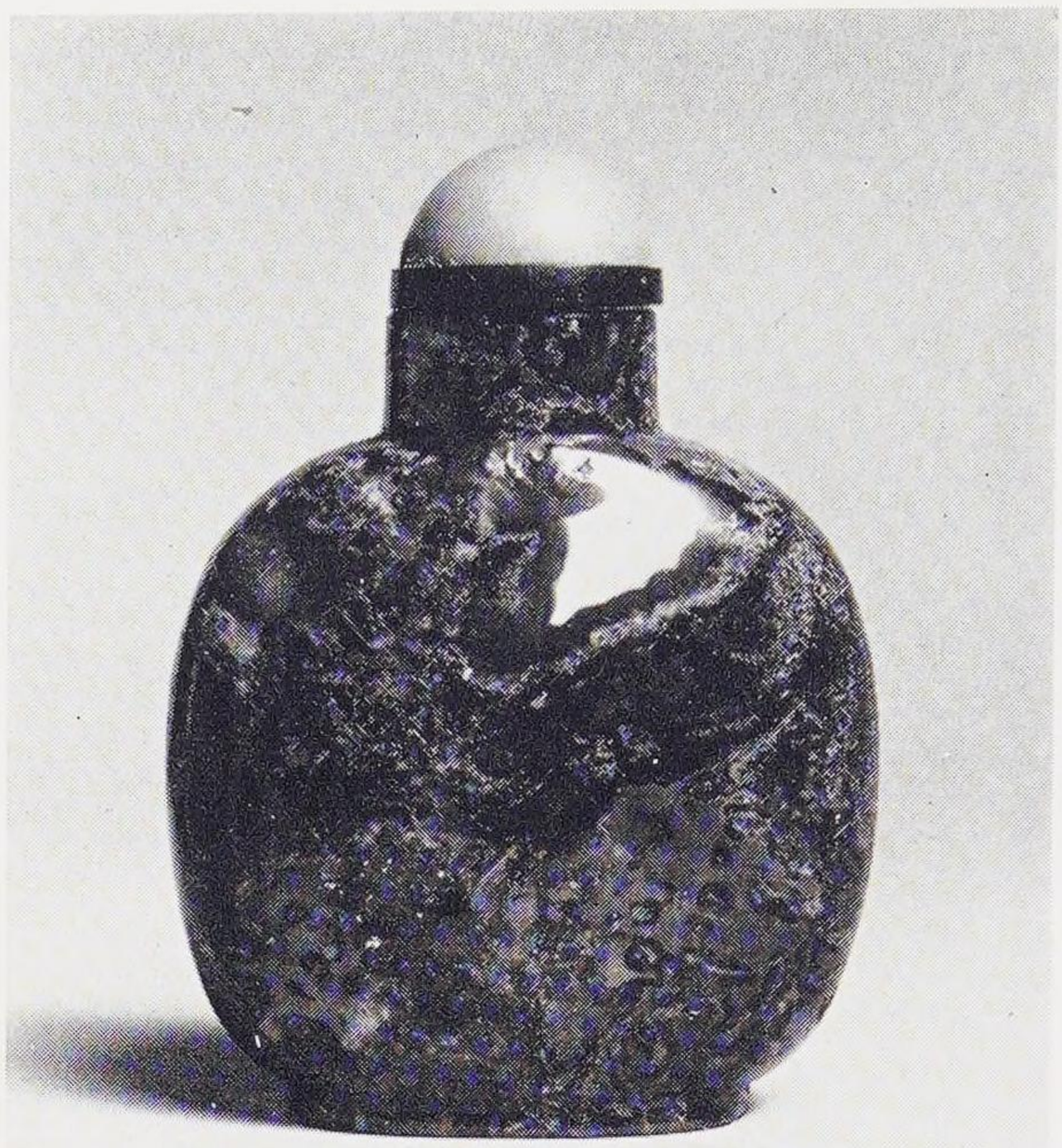
Q.1



Q.6

Q.13

Q.14



Q.15

Q.16

Q.15
Quartz, dendritic chalcedony with blue, green and white inclusions. 1780–1880
Height 6·5 cm

Q.16
Quartz, dendritic chalcedony with green, white and brown inclusions. 1780–1860
Height 5·5 cm

Q.17
Quartz, dendritic chalcedony with green inclusions. 1780–1860
Height 5·9 cm

Q.18
Quartz, dendritic chalcedony with green and red inclusions. 1780–1860
Height 6·7 cm

Q.19
Quartz, brown dendritic chalcedony with green and white inclusions. 1780–1860
Height 9·4 cm

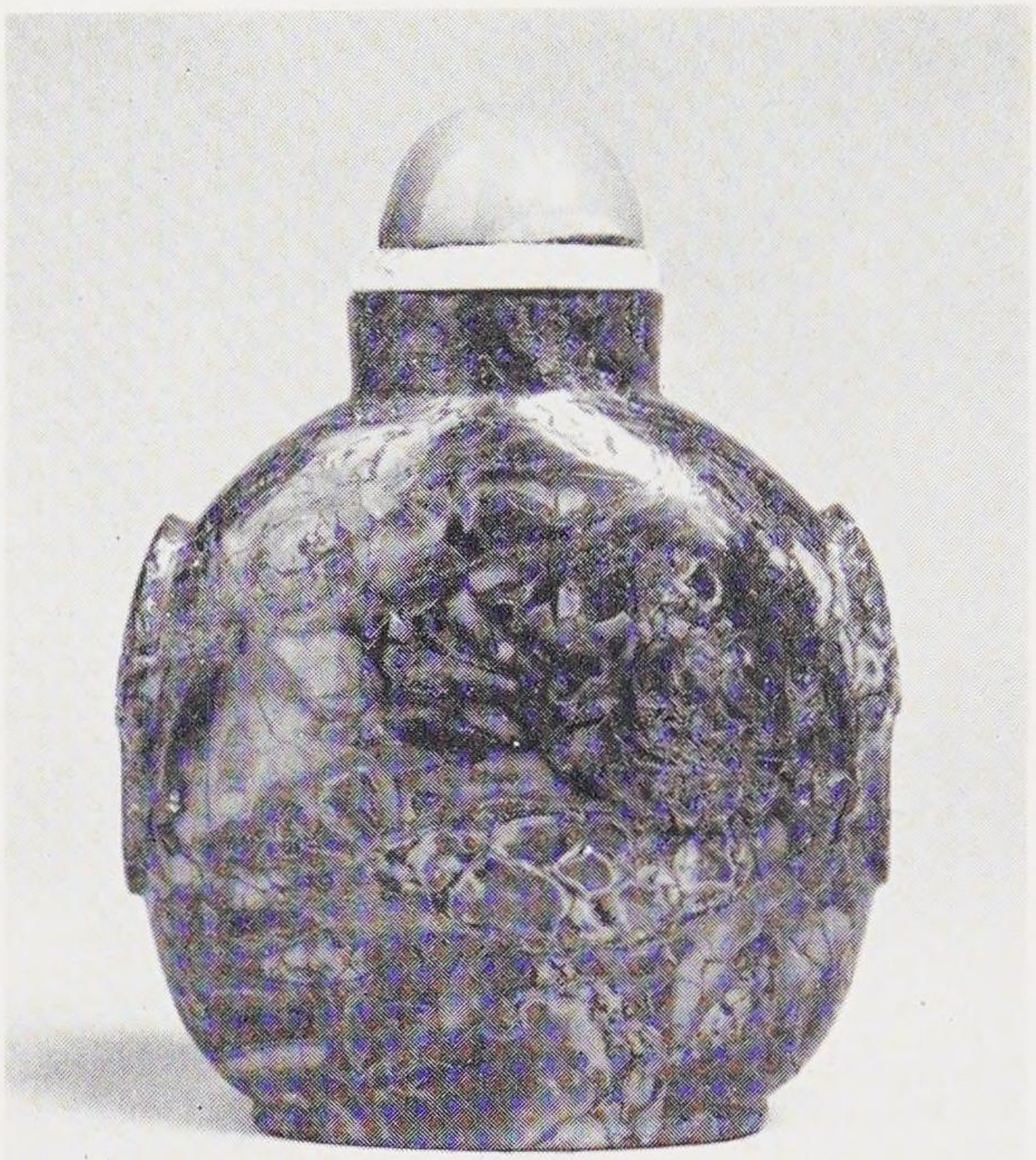
Q.20
Quartz, agate with some dendritic inclusions, the shoulders carved with mask and mock ring handles. 1780–1860
Height 6·5 cm

Q.17

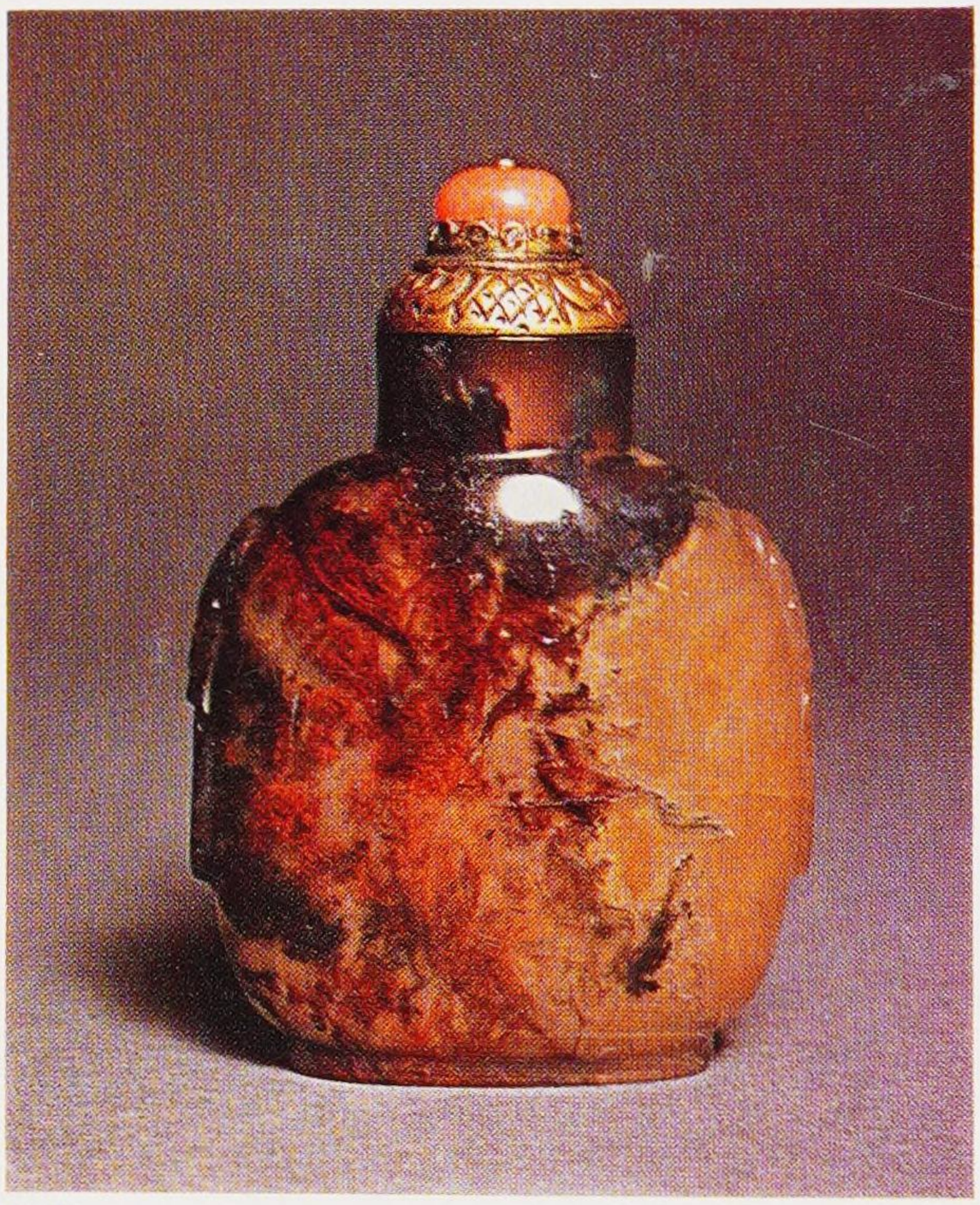
Q.18

Q.19

Q.20



Q.21



Q.22

Q.21
Quartz, dendritic chalcedony with green and red inclusions, the shoulders carved with mask and mock ring handles.
1780–1900
Height 6·8 cm

Q.22
Quartz, dendritic chalcedony with green and red inclusions, the shoulders carved with mask and mock ring handles.
1780–1860
Height 6·2 cm

Q.23
Quartz, dendritic chalcedony with some white inclusions, the shoulders carved with mask and mock ring handles. 1780–1860
Height 7·3 cm

Q.24
Quartz, dendritic chalcedony with green inclusions. 1780–1860
Height 6·3 cm

Q.25
Quartz, dendritic chalcedony with yellow, red and green inclusions, the shoulders carved with mask and mock ring handles.
1780–1860
Height 6·3 cm

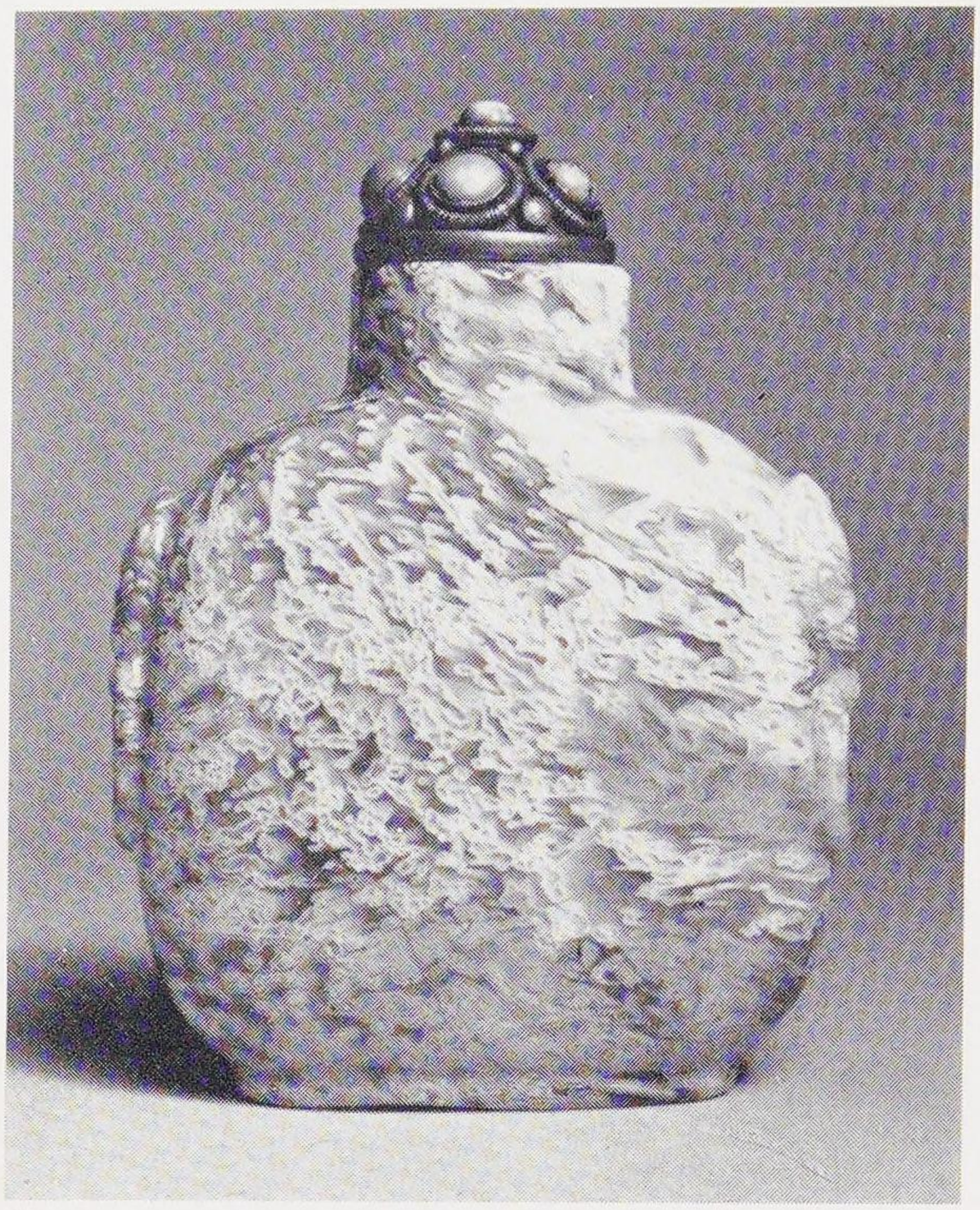
Q.26
Quartz, dendritic chalcedony with red and orange inclusions, the shoulders carved with mask and mock ring handles.
1780–1860
Height 6·0 cm

Q.23

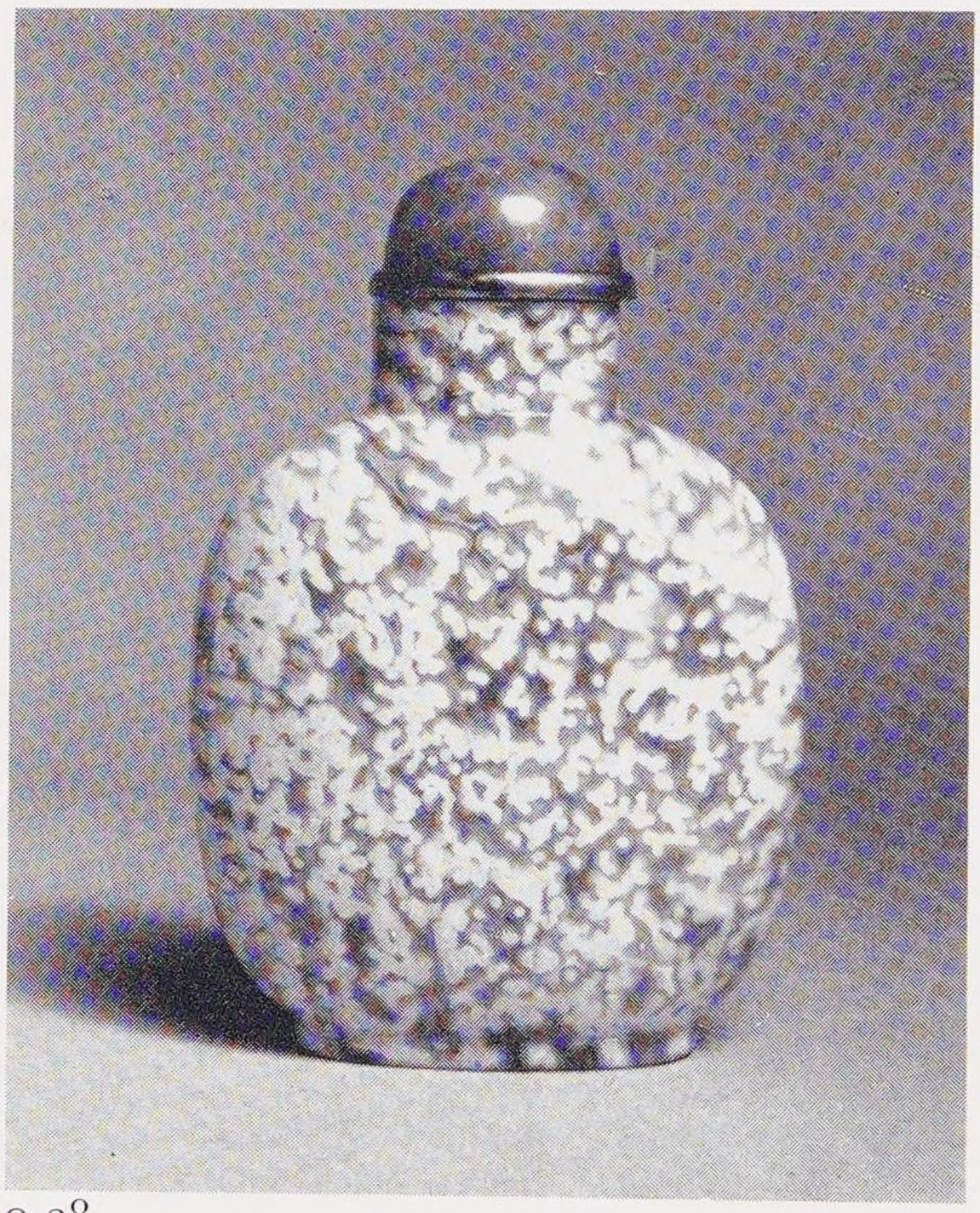
Q.24

Q.25

Q.26



Q.27



Q.28

Q.27
Quartz, brown agate with white inclusions, the shoulders carved with mask and mock ring handles. 1780–1860
Height 7·2 cm
For obvious reasons this type of agate is often referred to as 'macaroni agate'.

Q.28
Quartz, brown agate with white inclusions. 1780–1860
Height 6·7 cm

Q.29
Quartz, brown agate with white inclusions, the shoulders carved with mask and mock ring handles. 1780–1860
Height 6·3 cm

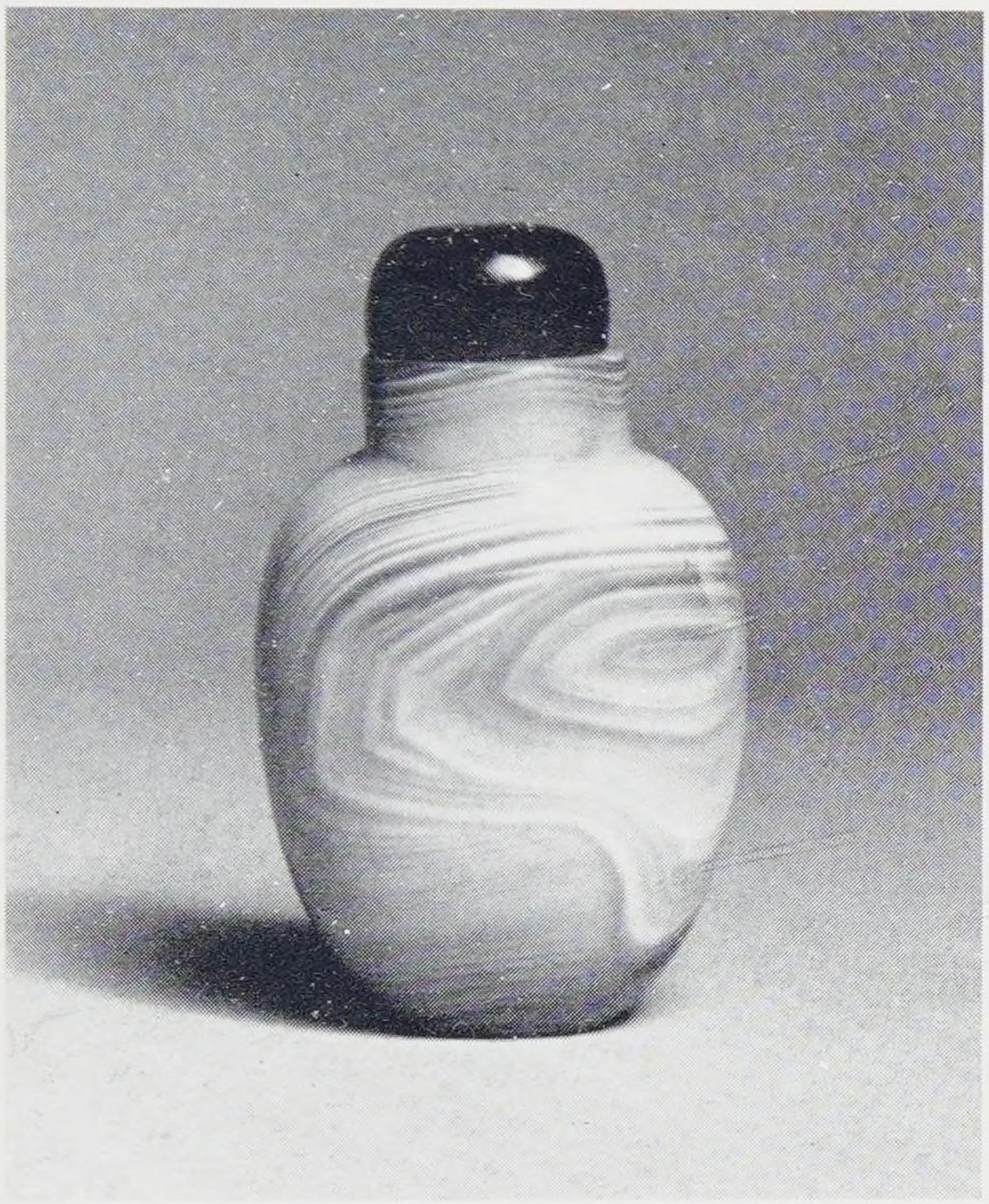
Q.30
Quartz, brown agate with white inclusions, the shoulders carved with mask and mock ring handles. 1780–1880
Height 7·0 cm

Q.32
Quartz, agate. 1800–1900
Height 4·5 cm

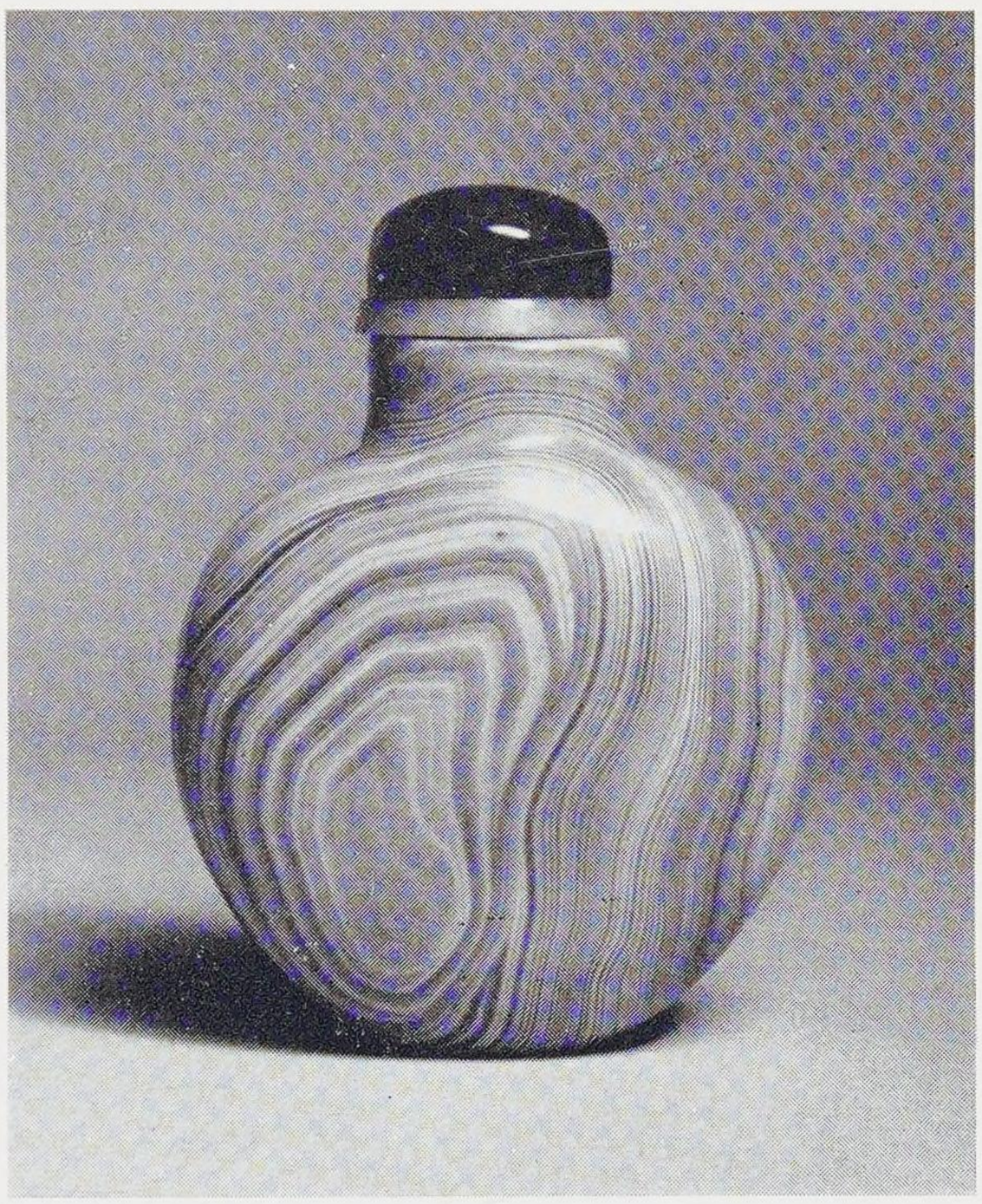
Q.33
Quartz, agate. 1780–1900
Height 5·5 cm

Q.29

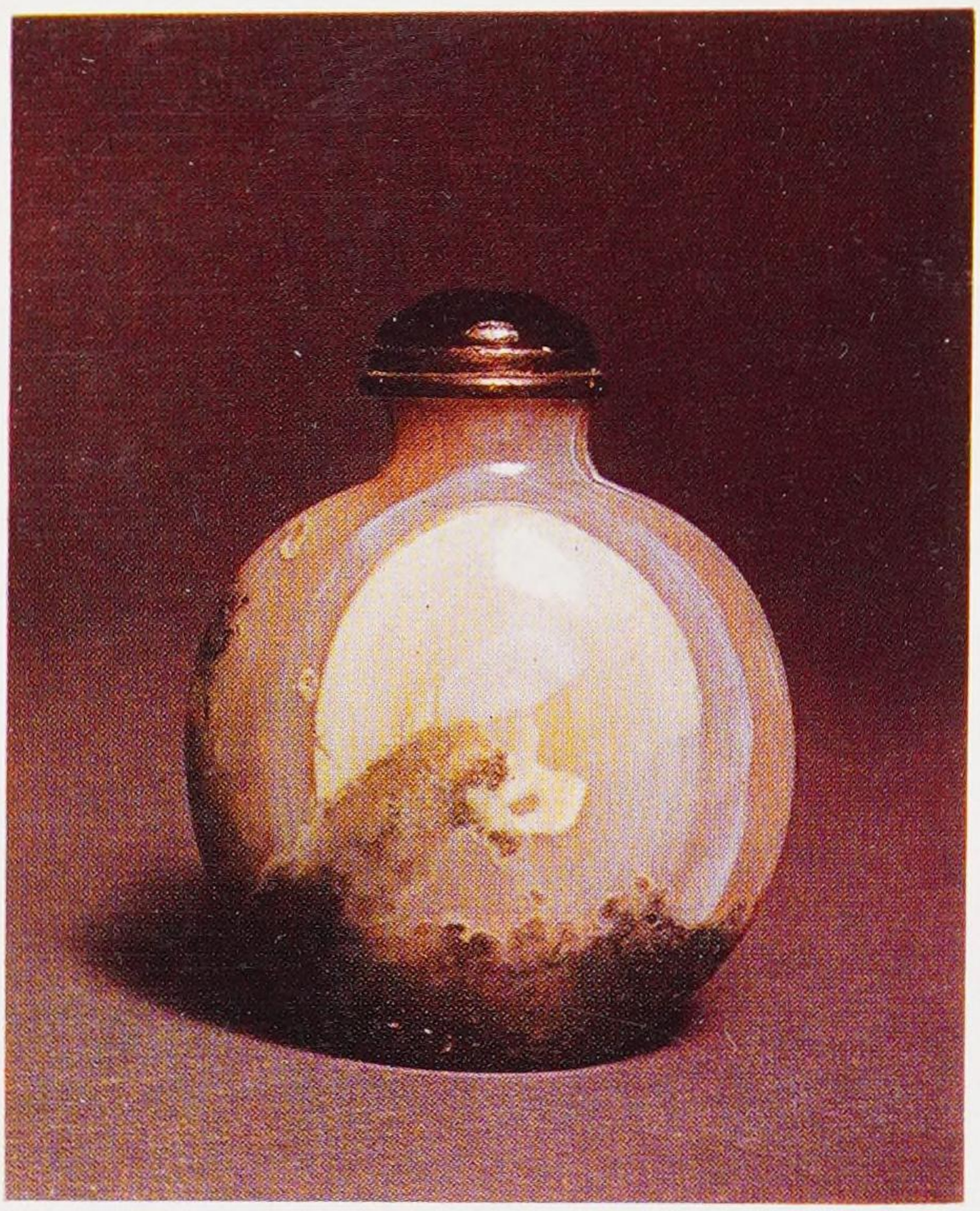
Q.30



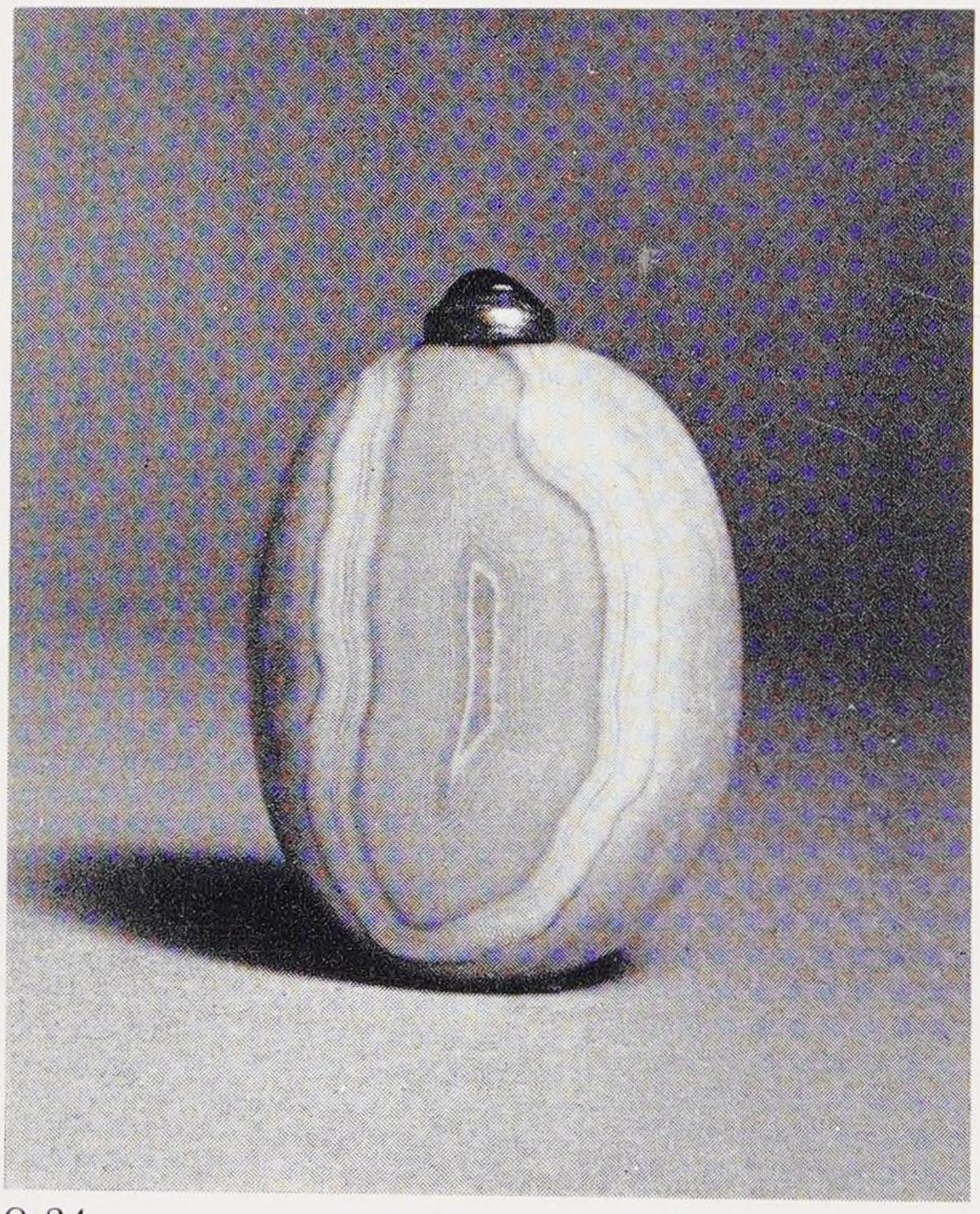
Q.32



Q.33



Q.31



Q.34

Q.31
Quartz, agate with dendritic inclusions forming the natural design of the moon and waves. 1800–1900
Height 5·2 cm

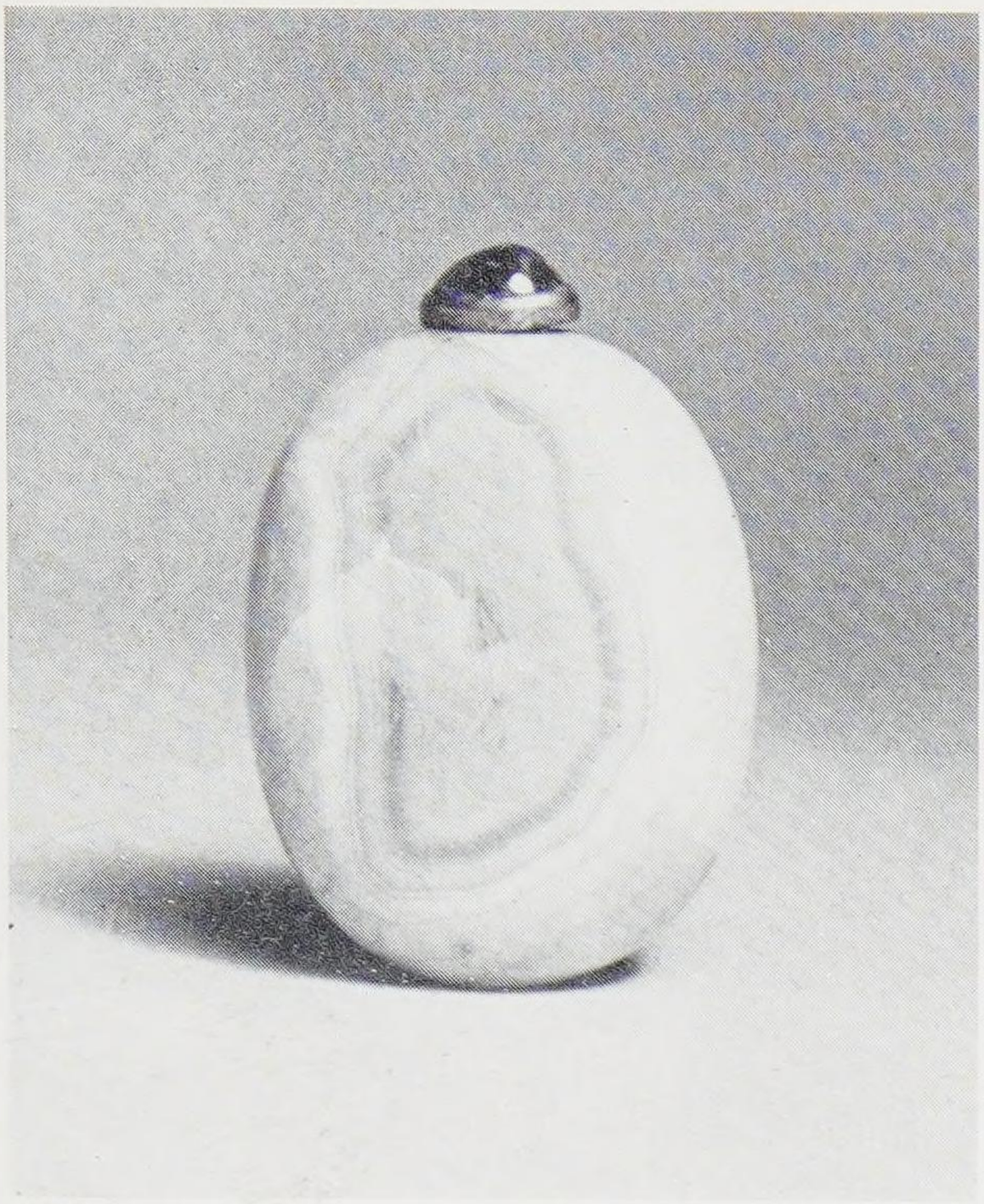
Q.34
Quartz, agate of pebble form. 1760–1900
Height 4·5 cm

Q.35
Quartz, agate of pebble form carved with a bat and clouds. 1760–1900
Height 4·5 cm

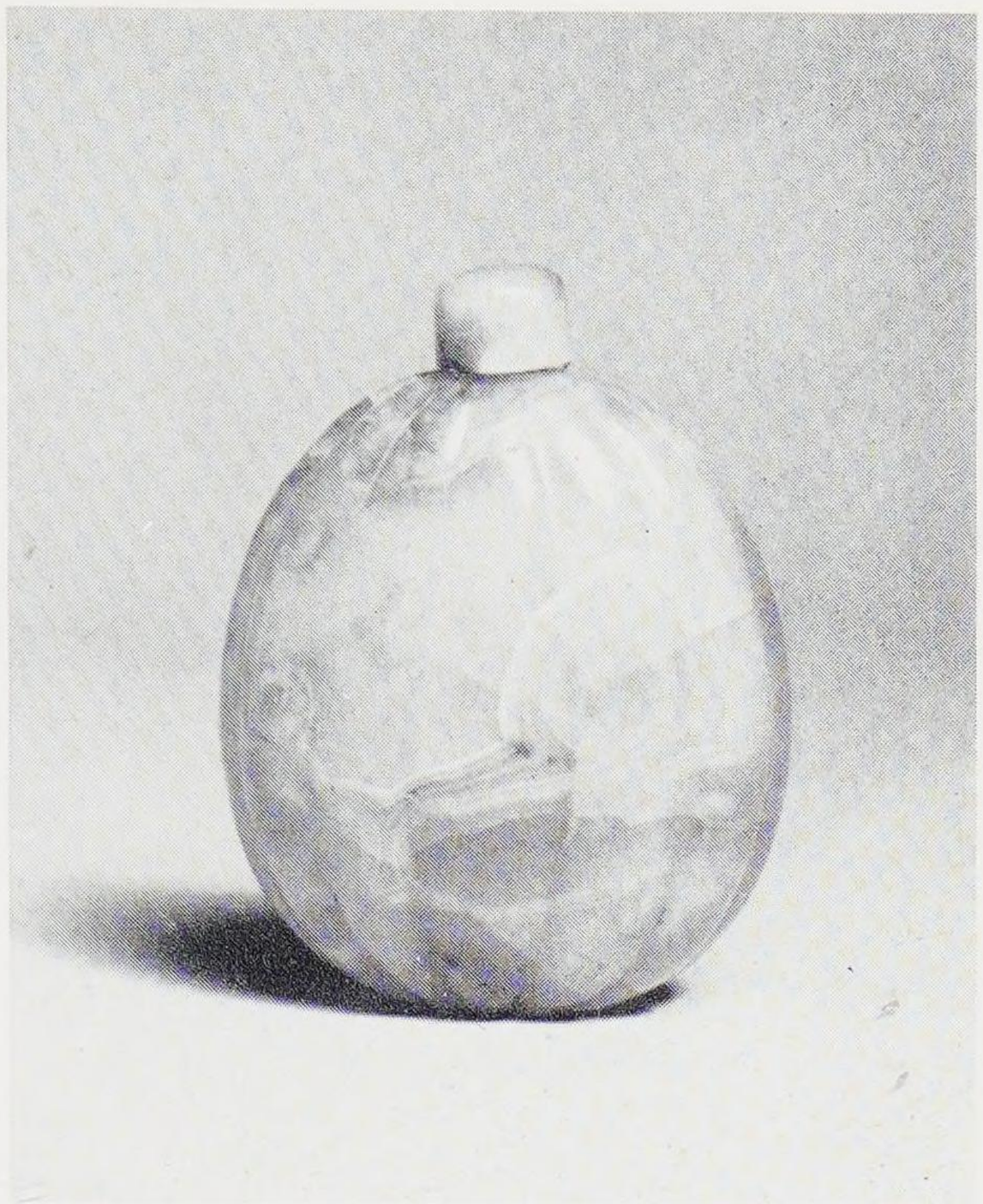
Q.36
Quartz, carnelian agate carved in the form of a melon. 1800–1900
Height 4·4 cm

Q.37
Quartz, carnelian agate. 1750–1860
Height 5·0 cm

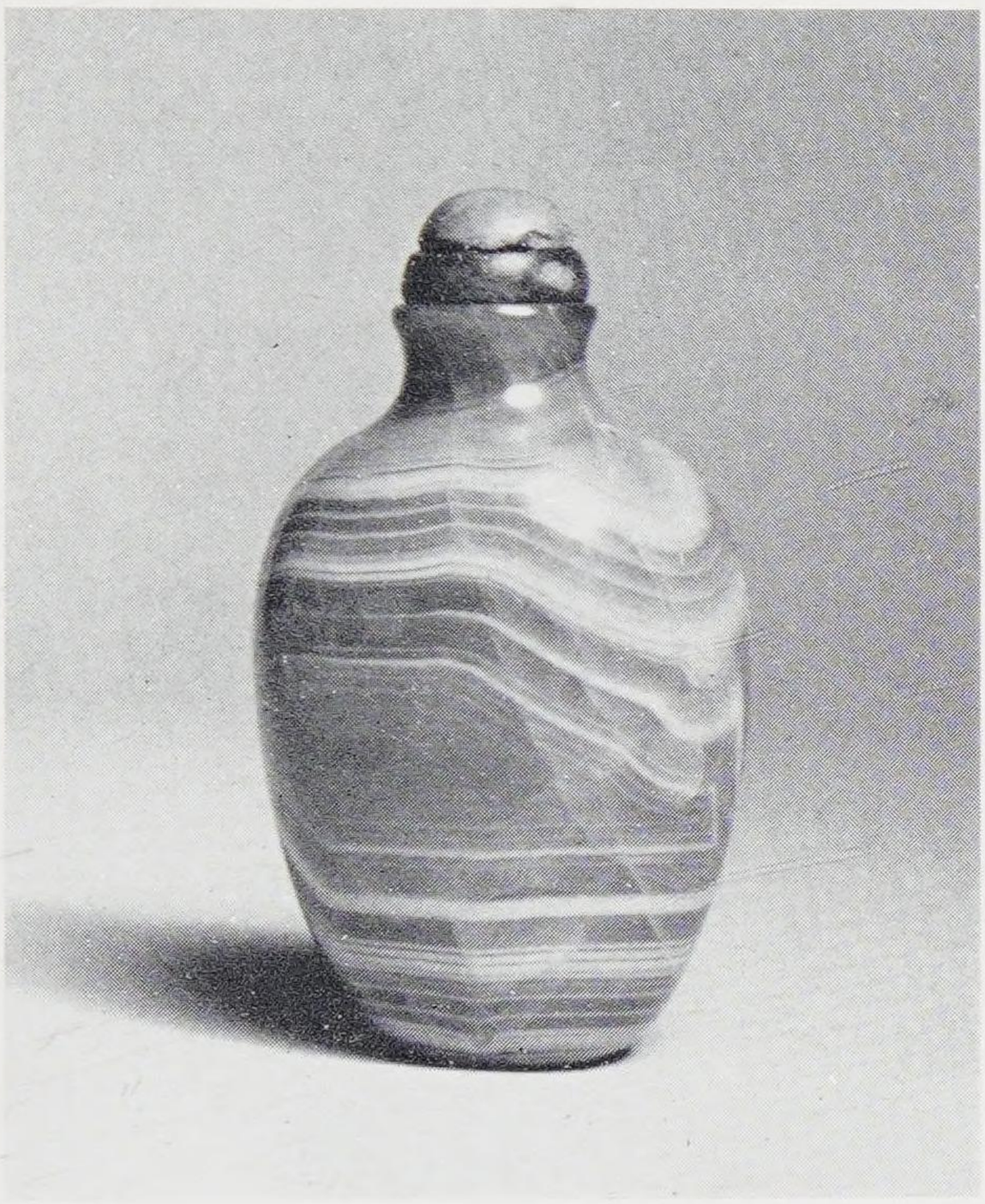
Q.38
Quartz, carnelian carved both back and front with raised circular panels, the sides also with raised panels. 1800–1900
Height 5·1 cm



Q·35



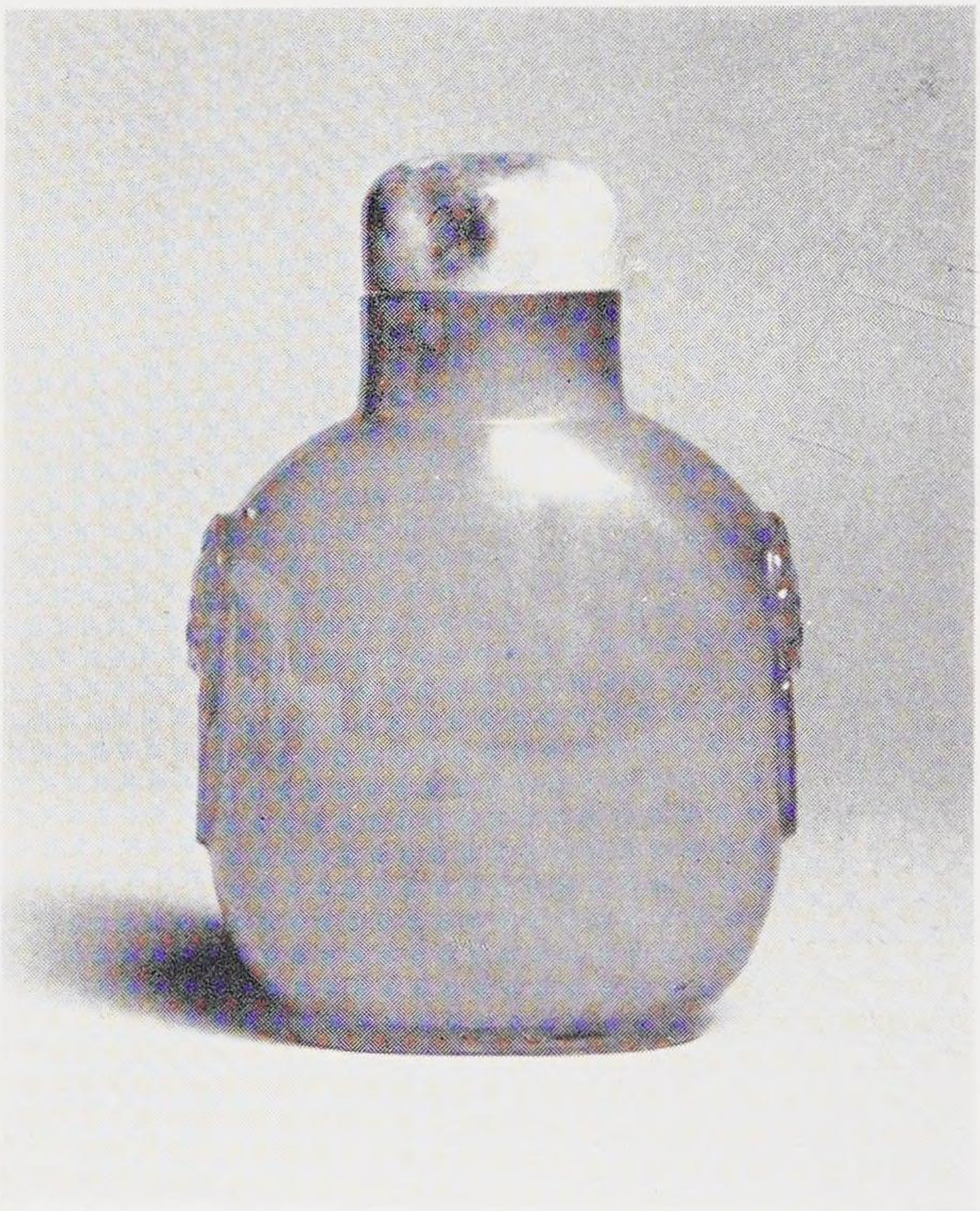
Q·36



Q·37

Q·38

Q.39



Q.40

Q.39
Quartz, chalcedony of translucent grey colour and pebble form. 1780–1860
Height 5·2 cm

Q.40
Quartz, chalcedony of honey colour, the sides carved with mask and mock ring handles. 1780–1860
Height 6·0 cm

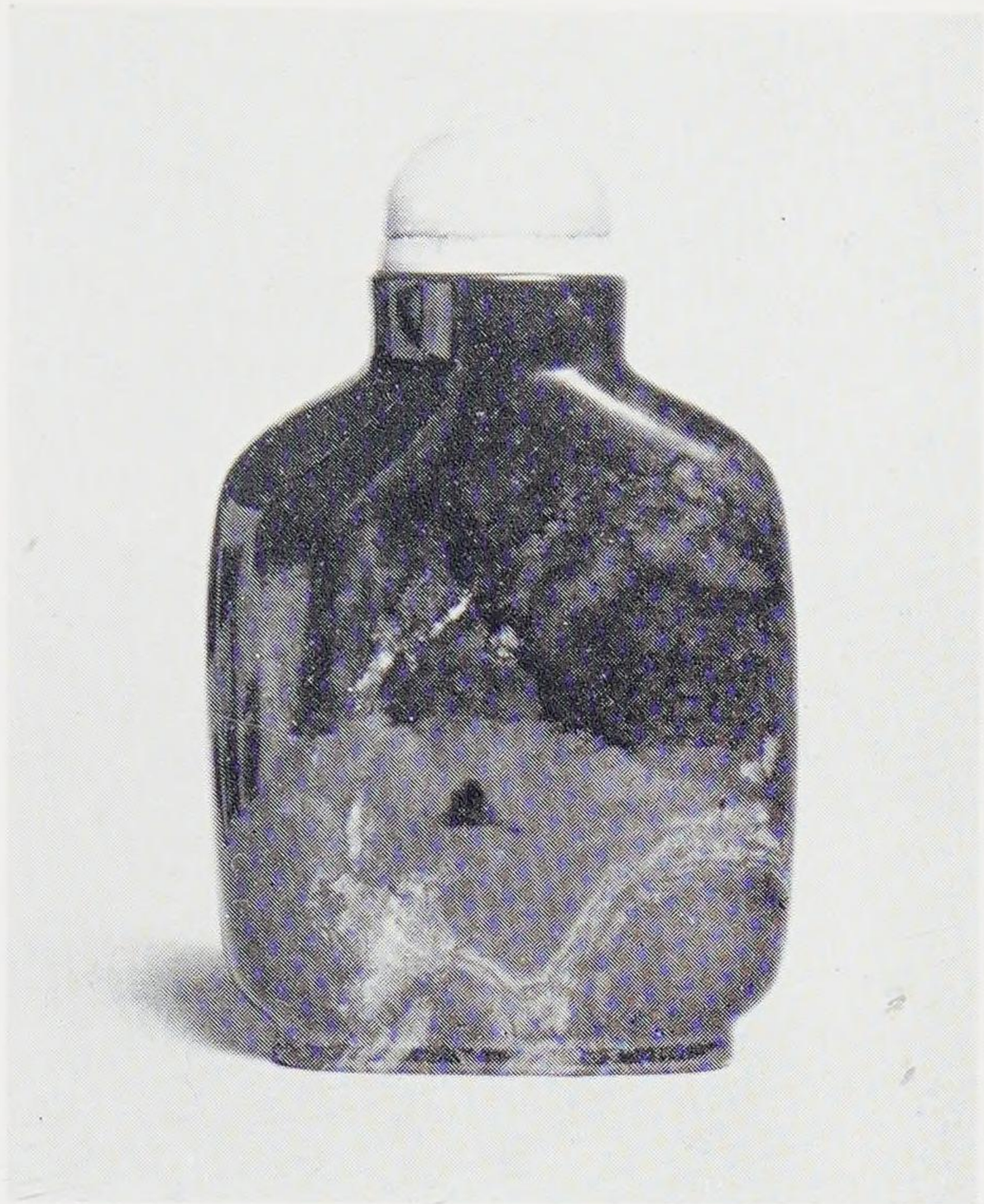
Q.41
Quartz, jasper of red and green colours. 1780–1860
Height 6·2 cm

Q.42
Quartz, jasper of dark green colour with slight yellow and red inclusions. 1780–1880
Height 6·2 cm

Q.43
Quartz, jasper of dark green colour with red inclusions. 1800–1880
Height 7·1 cm

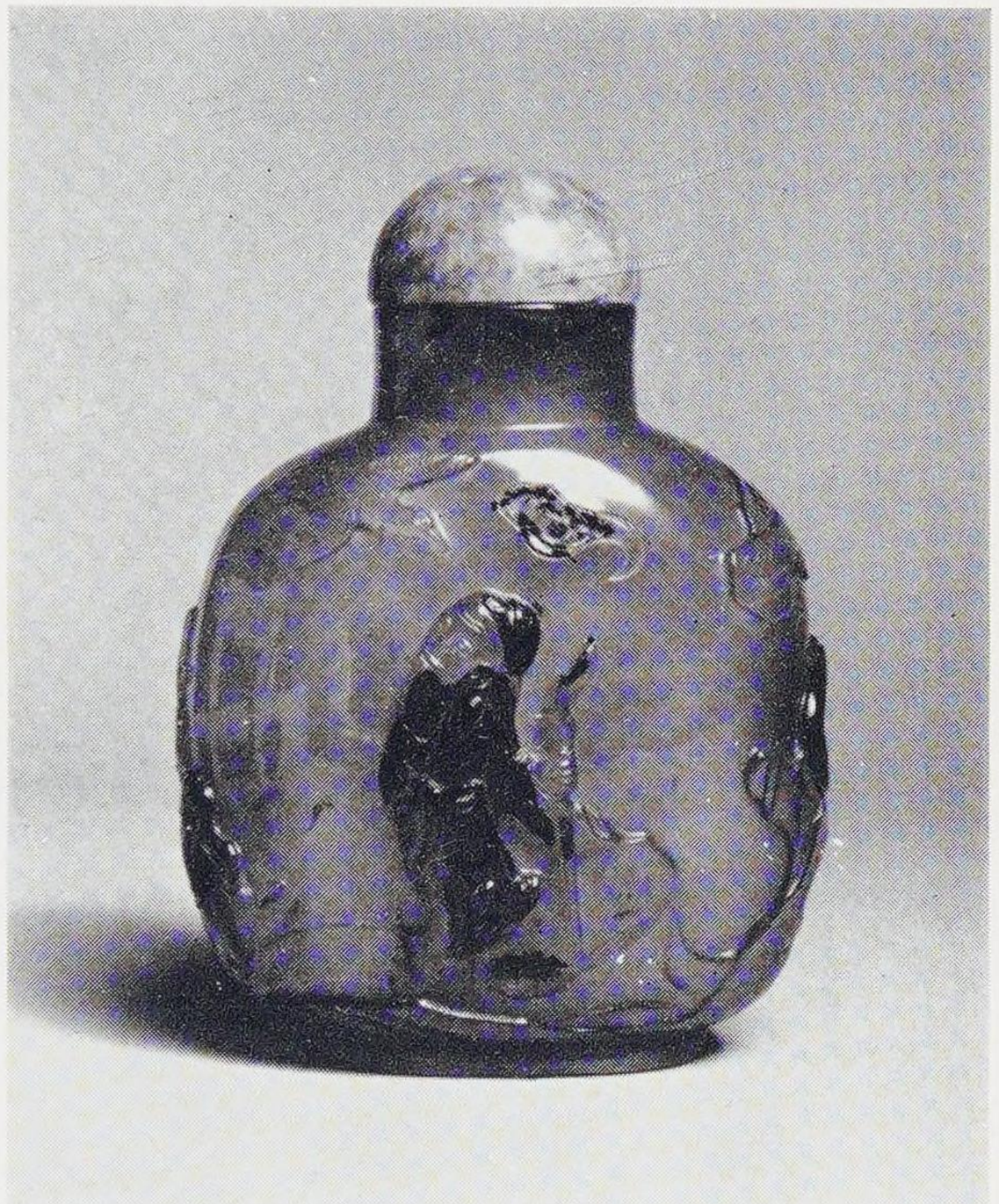
Q.45
Quartz, chalcedony of dark honey tone with dark brown inclusions carved with Shou Lao, the God of Longevity, in landscape, a bird flying above him. 1760–1860
Height 6·5 cm
Group B school of carving. See 'Chinese Snuff Bottles of the Silica or Quartz Group'. Hugh M. Moss, Bibelot Publishers.

Q.41



Q.42

Q.43



Q.45

Q.47

Q.48

Q.44
Quartz, chalcedony of honey colour with dark brown inclusions carved with two horses grazing, the reverse with two more horses grazing. 1760–1860
Height 6·4 cm
Group B school of carving.

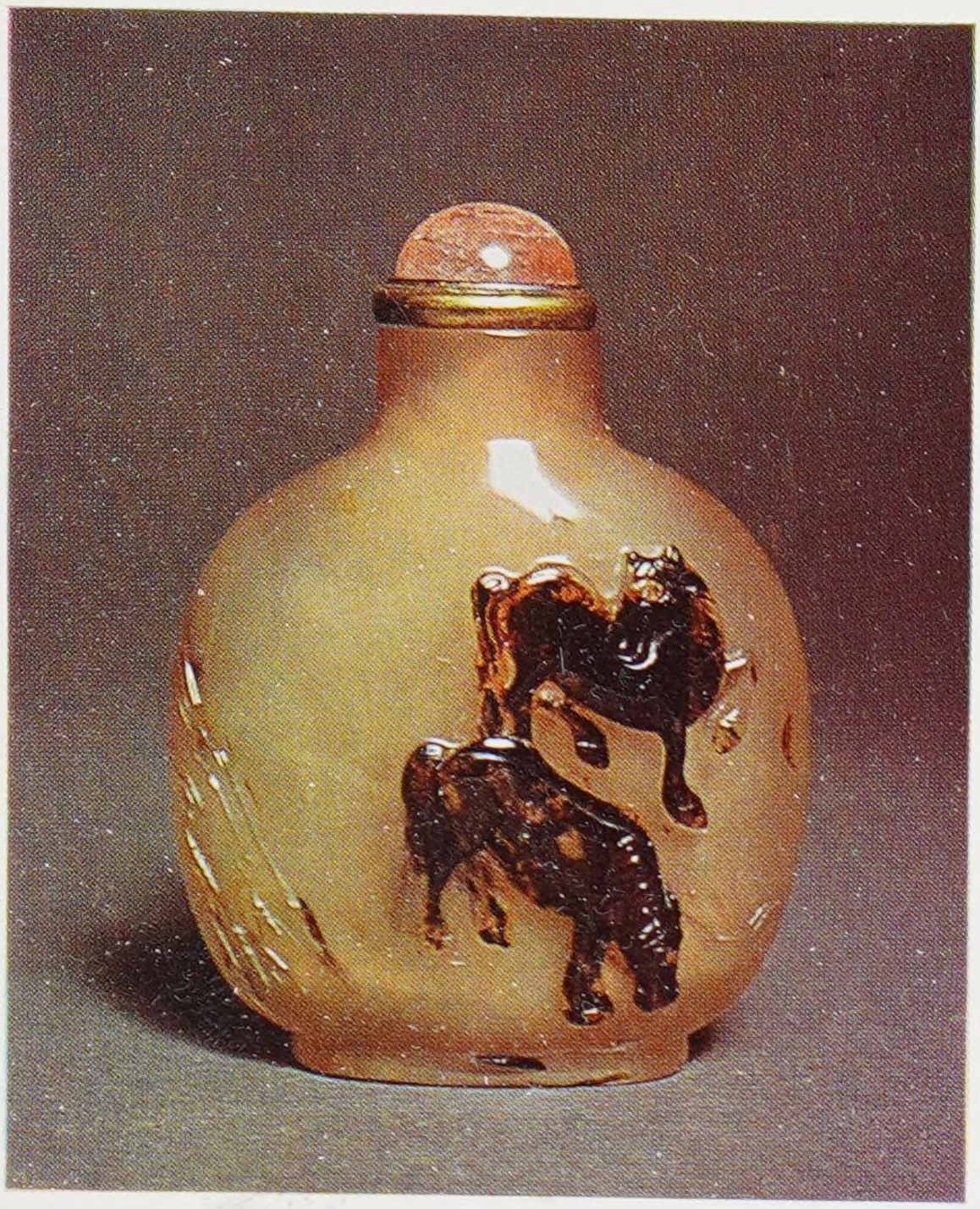
Q.46
Quartz, chalcedony of honey tone with a green inclusion carved in relief with Fo dogs playing with a brocade ball.
1760–1860
Height 5·7 cm
Group B school of carving.

Q.47
Quartz, chalcedony of honey tone with dark brown inclusions carved in relief with a sage and a woodcutter. 1760–1860
Height 5·4 cm

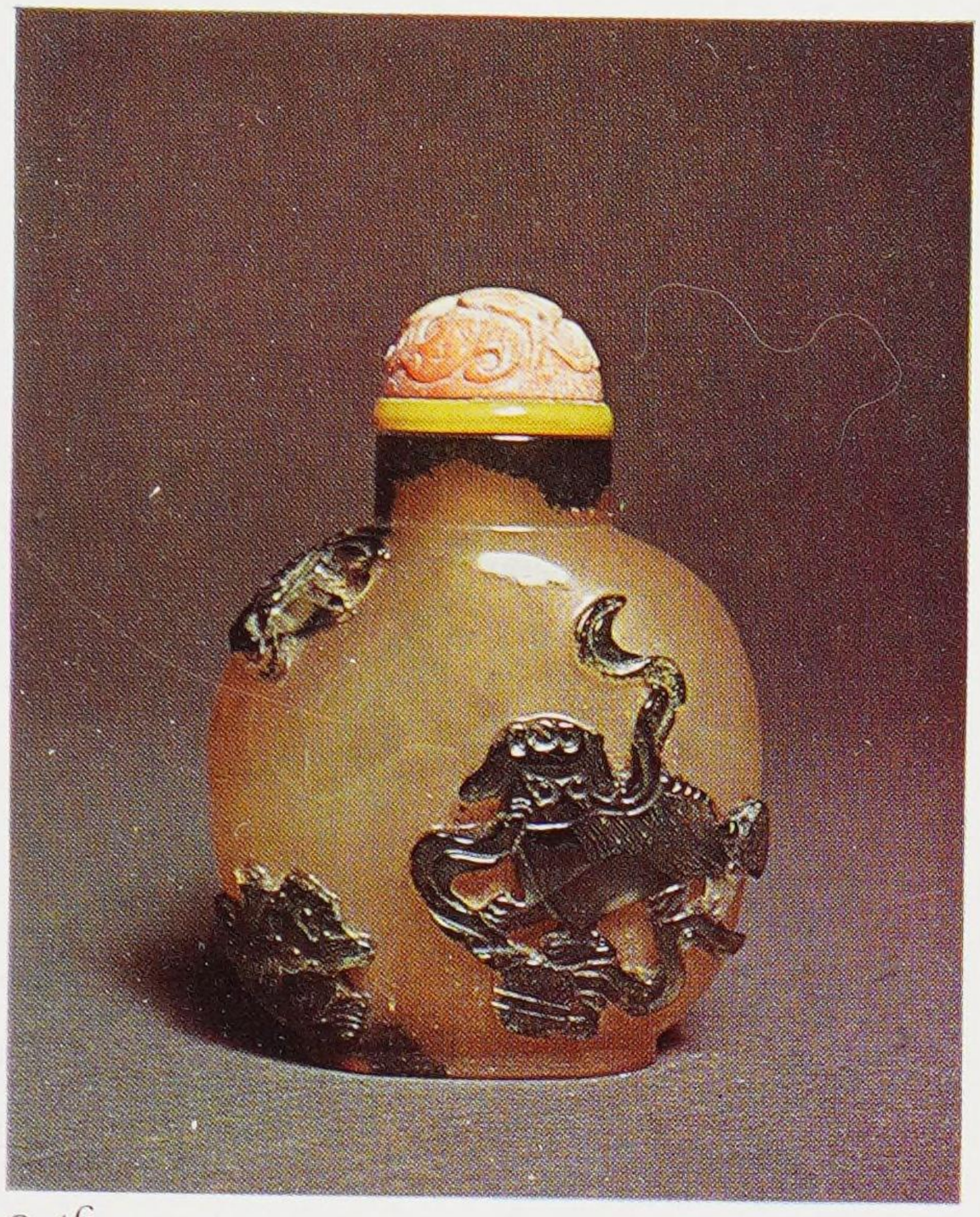
Q.48
Quartz, chalcedony of honey tone with a green inclusion carved in relief with a cricket sitting on a cabbage. 1760–1860
Height 6·2 cm
Group B school of carving.

Q.49
Quartz, chalcedony of translucent honey tone with dark brown inclusions carved in relief with two dogs. 1760–1860
Height 6·3 cm
Group B school of carving.

Q.50
Quartz, chalcedony of honey tone with a slightly darker opaque skin carved in relief with a monkey riding a horse, a wasp flying above. 1750–1860
Height 6·0 cm

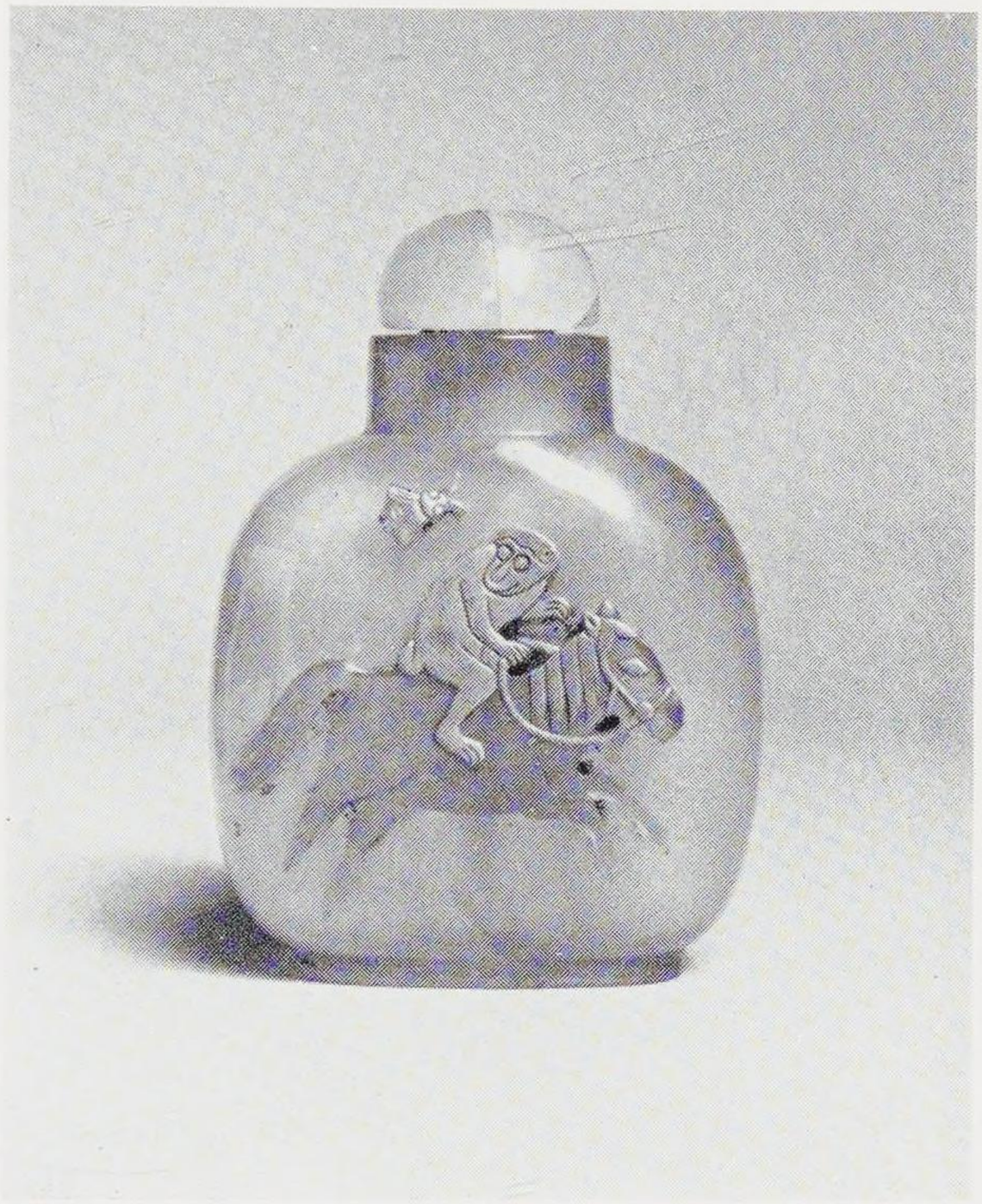


Q.44



Q.46

Q.49



Q.50

Q.51

Q.52

Q.51
Quartz, chalcedony of dark honey tone with an ochre skin carved in relief with two horses, one tethered to a post. 1760–1860
Height 6·0 cm
Group B school of carving.

Q.52
Quartz, chalcedony of honey tone with brown inclusions carved in low relief with a butterfly, a bird and a prunus tree, the shoulders carved with mask and mock ring handles. 1800–1900
Height 5·6 cm

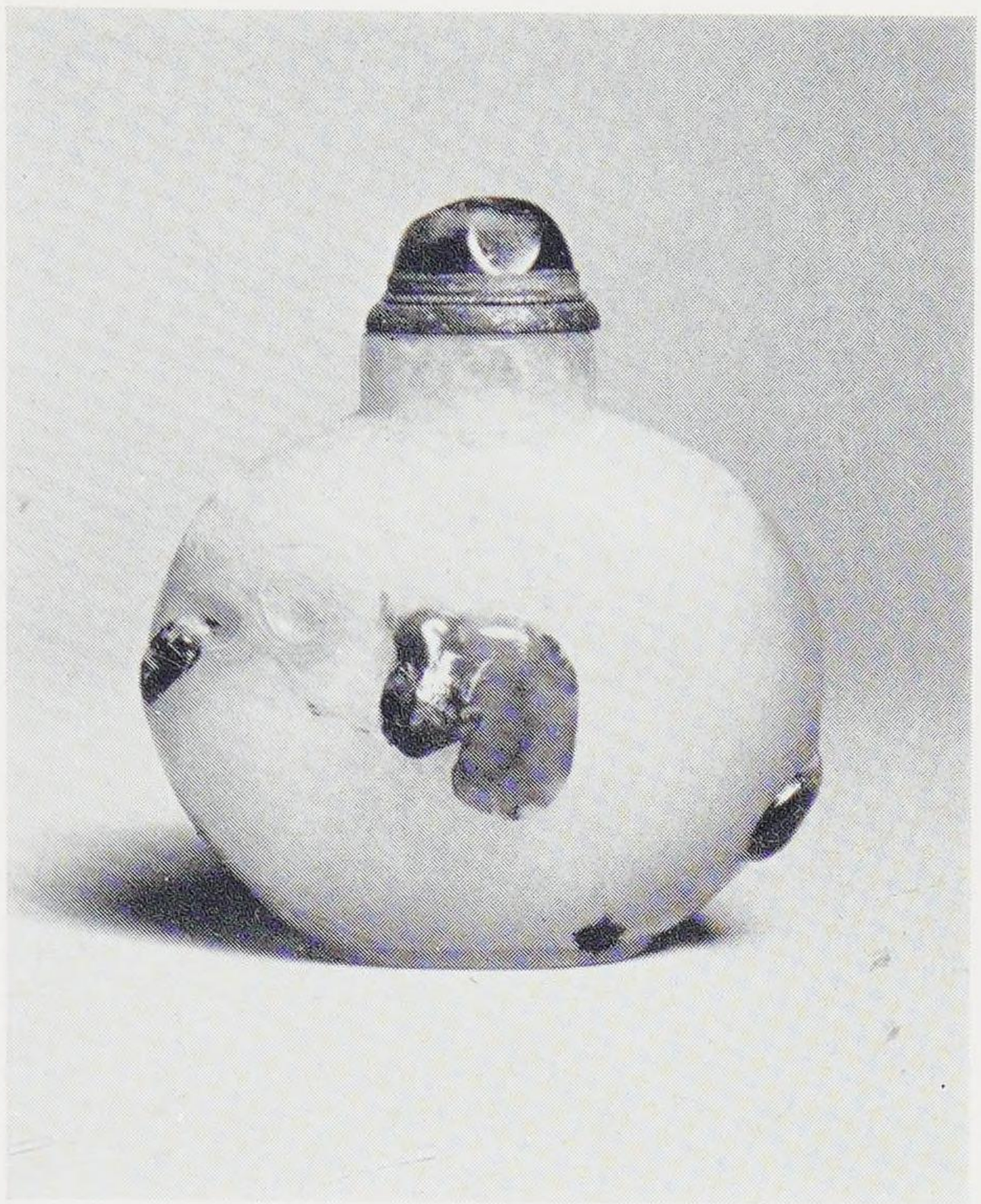
Q.53
Quartz, chalcedony of honey tone with dark brown inclusions carved with a hunter spearing an animal, a bird flying above. 1760–1860
Height 6·2 cm

Q.54
Quartz, chalcedony of pale translucent honey tone with some darker brown inclusions used in the relief carving of a bird perched on the branch of a tree, the reverse with a bear. 1800–1900
Height 4·8 cm

Q.55
Quartz, chalcedony of honey tone with dark brown inclusions used in the relief carving of two men in a sampan, with two birds flying above, the reverse with an equestrian traveller and attendant in mountainous landscape. 1830–1920
Height 4·6 cm

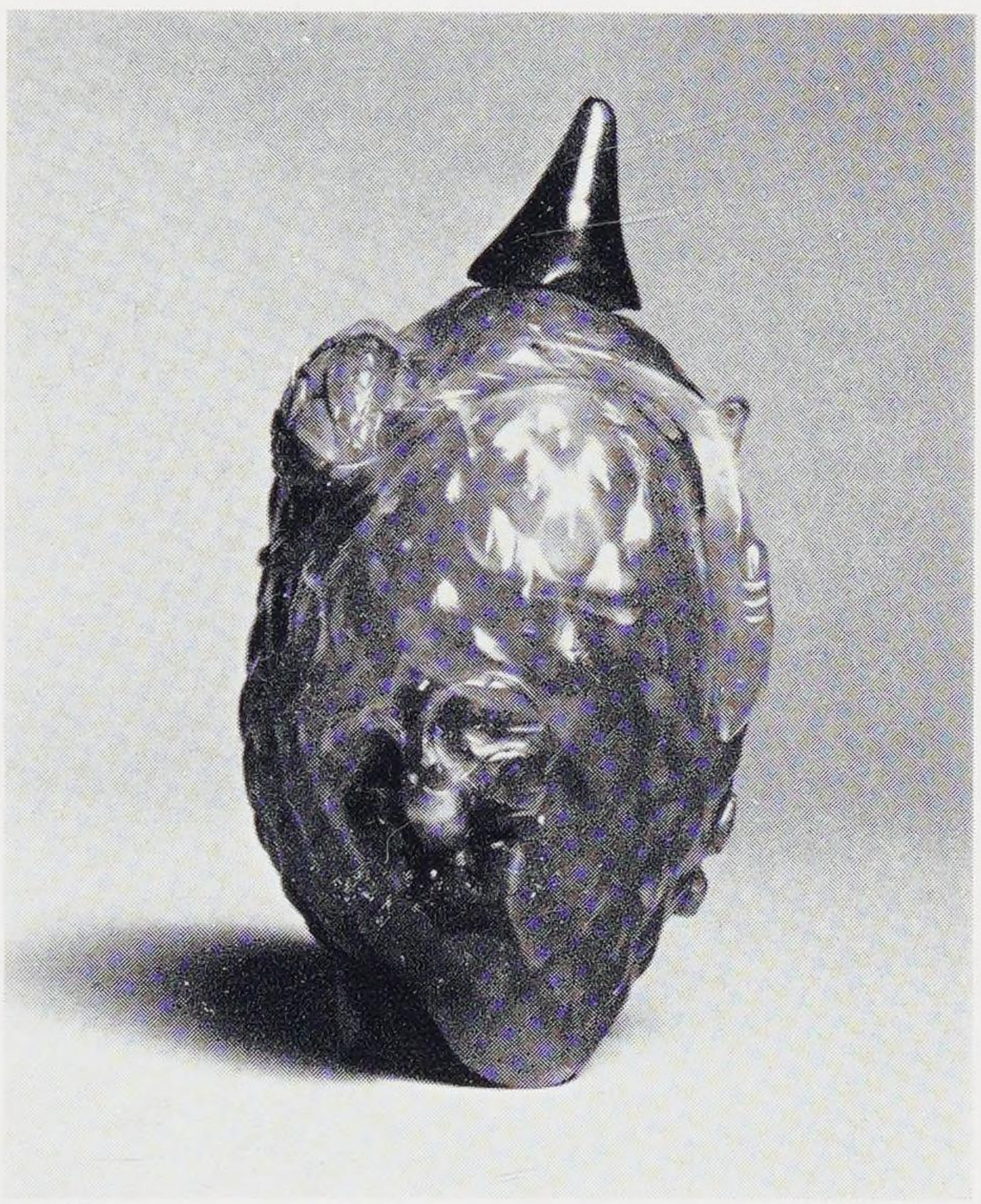
Q.56
Quartz, chalcedony of honey tone in the form of a fruit and carved with tendrils and a wasp in relief. 1850–1920
Height 6·8 cm

Q·53



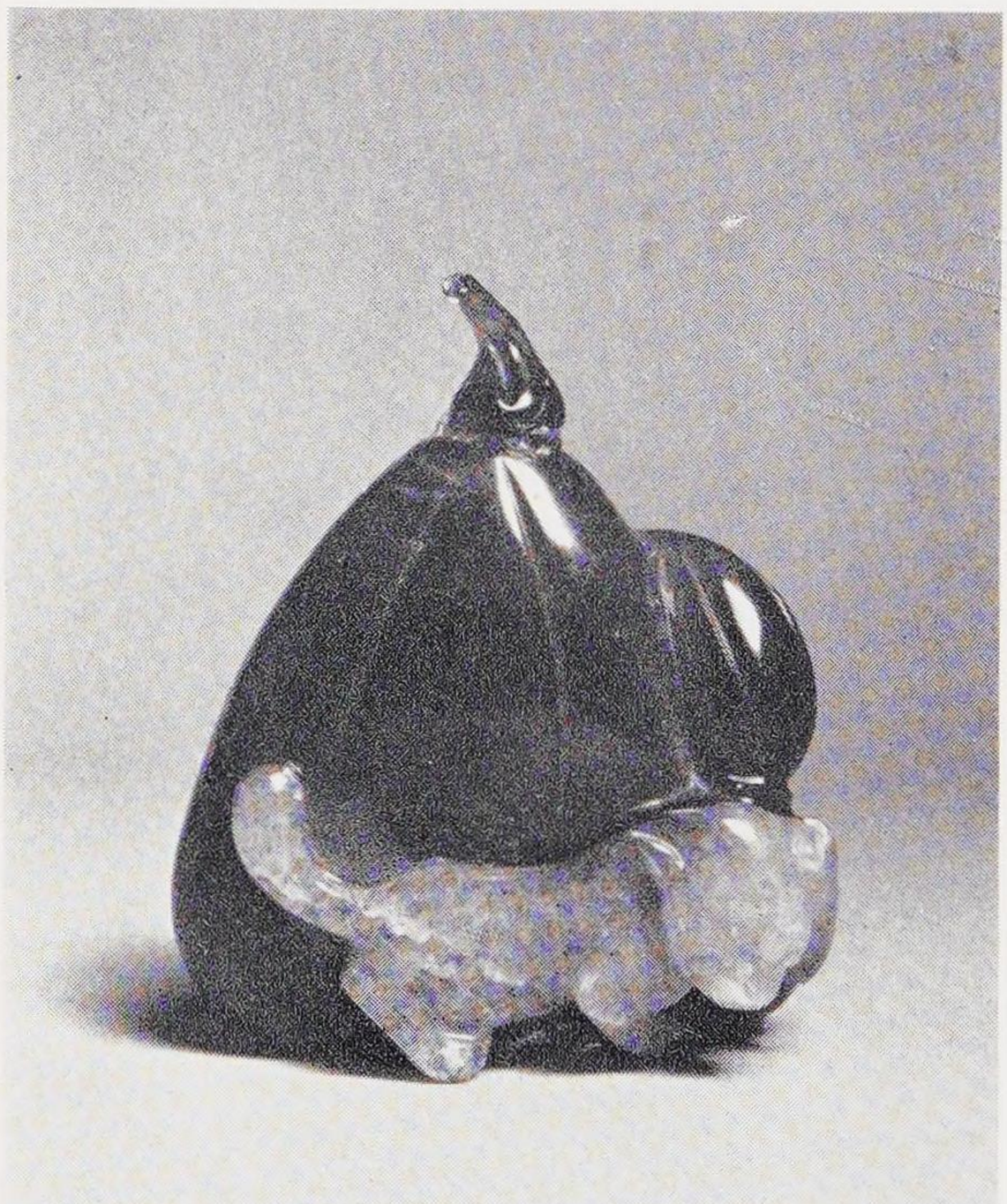
Q·54

Q·55



Q·56

Q.57



Q.58

Q.57
Quartz, chalcedony of honey tone with dark brown inclusions carved with two figures, the reverse with no inclusions and carved with two boys and a bird, the shoulders with mask and mock ring handles. 1800–1900
Height 7·0 cm

Q.58
Quartz, chalcedony of honey tone in the form of a fruit, the blue skin carved as a fruiting gourd vine, the reverse with a clear crystal inclusion carved as a lion cub. 1850–1920
Height 5·5 cm

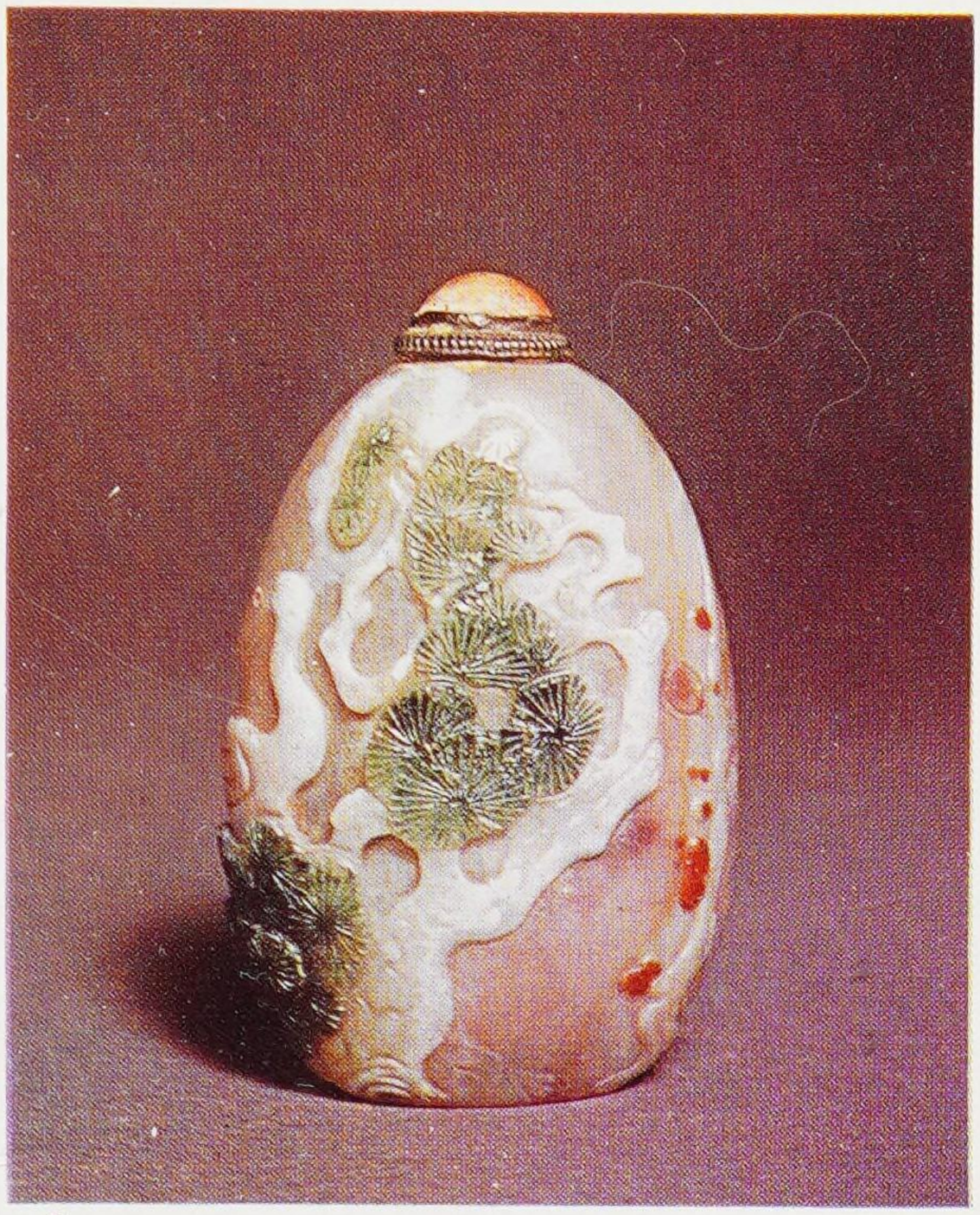
Q.59
Quartz, agate with bandings carved in relief with a sage in mountainous landscape, the reverse with a boy kneeling by a gnarled pine tree. 1820–1900
Height 5·5 cm

Q.60
Quartz, agate with white and green bandings carved with a gnarled pine tree. 1780–1880
Height 6·0 cm

Q.61
Quartz, chalcedony of translucent pale honey tone with dark brown inclusions carved with a floral design, the stopper matching and original. 1850–1920
Height 5·0 cm

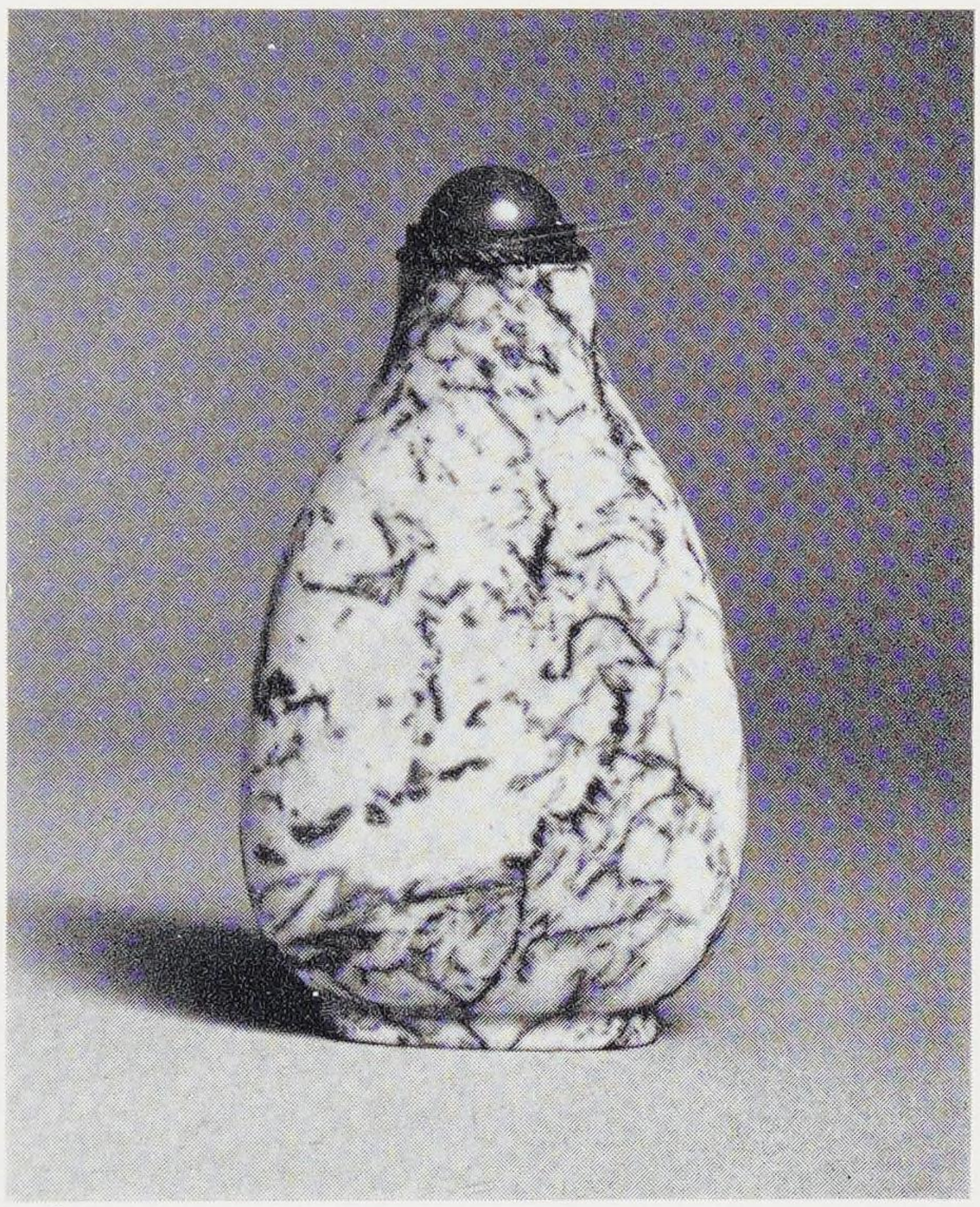
Q.62
Quartz, the white stone with green dendritic inclusions. 1780–1880
Height 6·1 cm

Q.59



Q.60

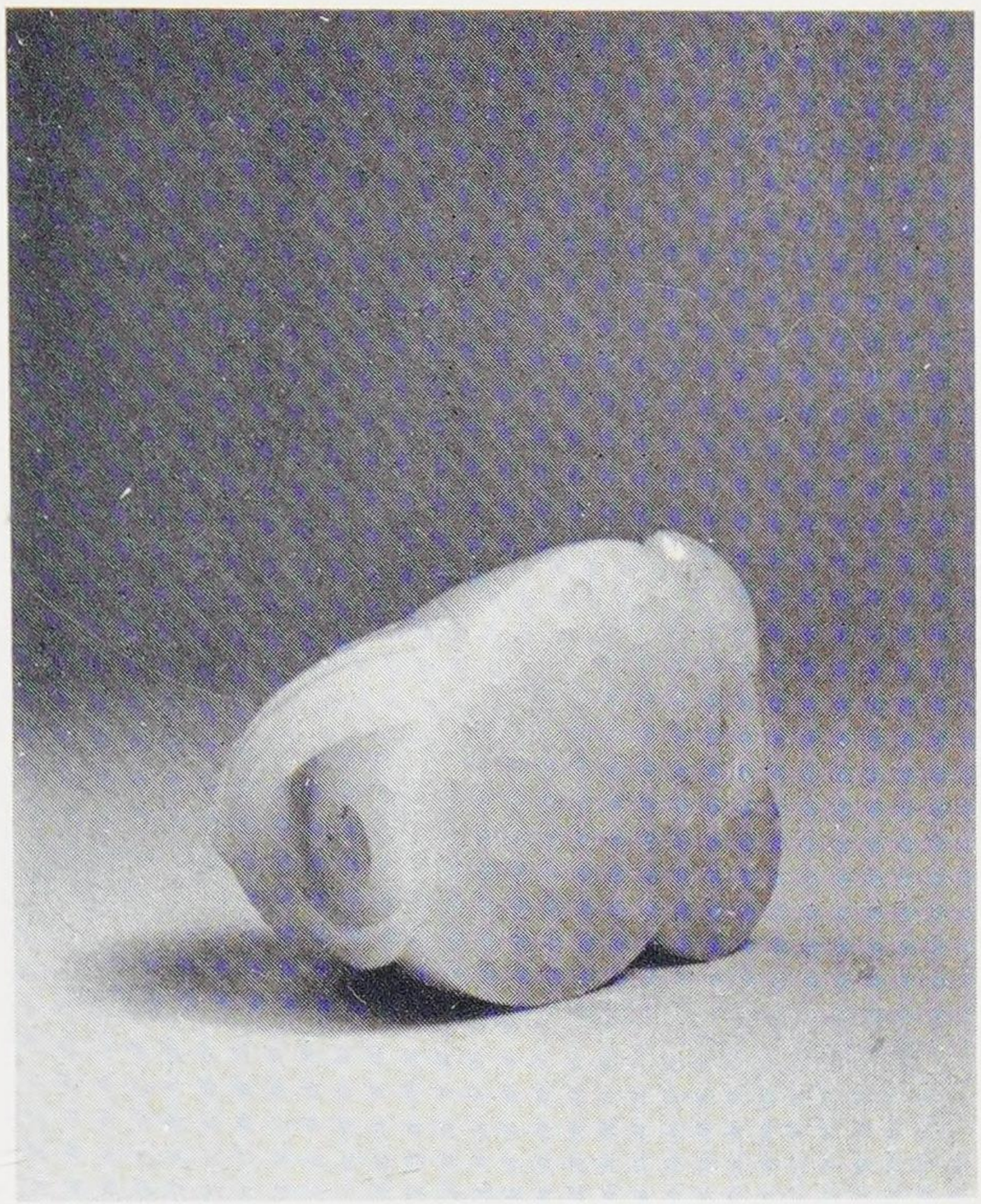
Q.61



Q.62

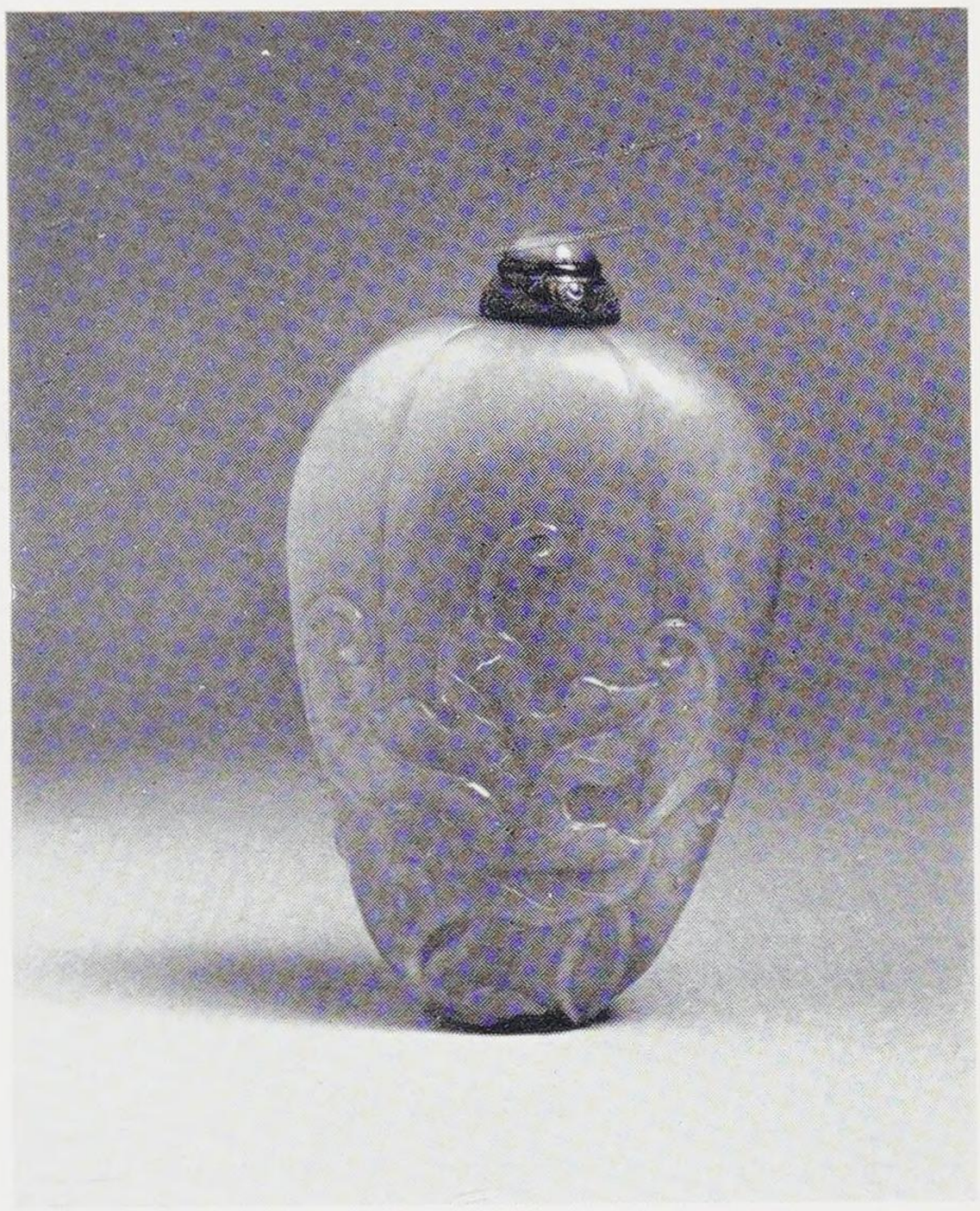
Jade

J.1
Nephrite of greyish white colour carved as half a fruit with seeds and tendrils in relief.
1750–1850
Height 5·2 cm
This bottle is a conversion from an amulet or pendant. cf. O.53

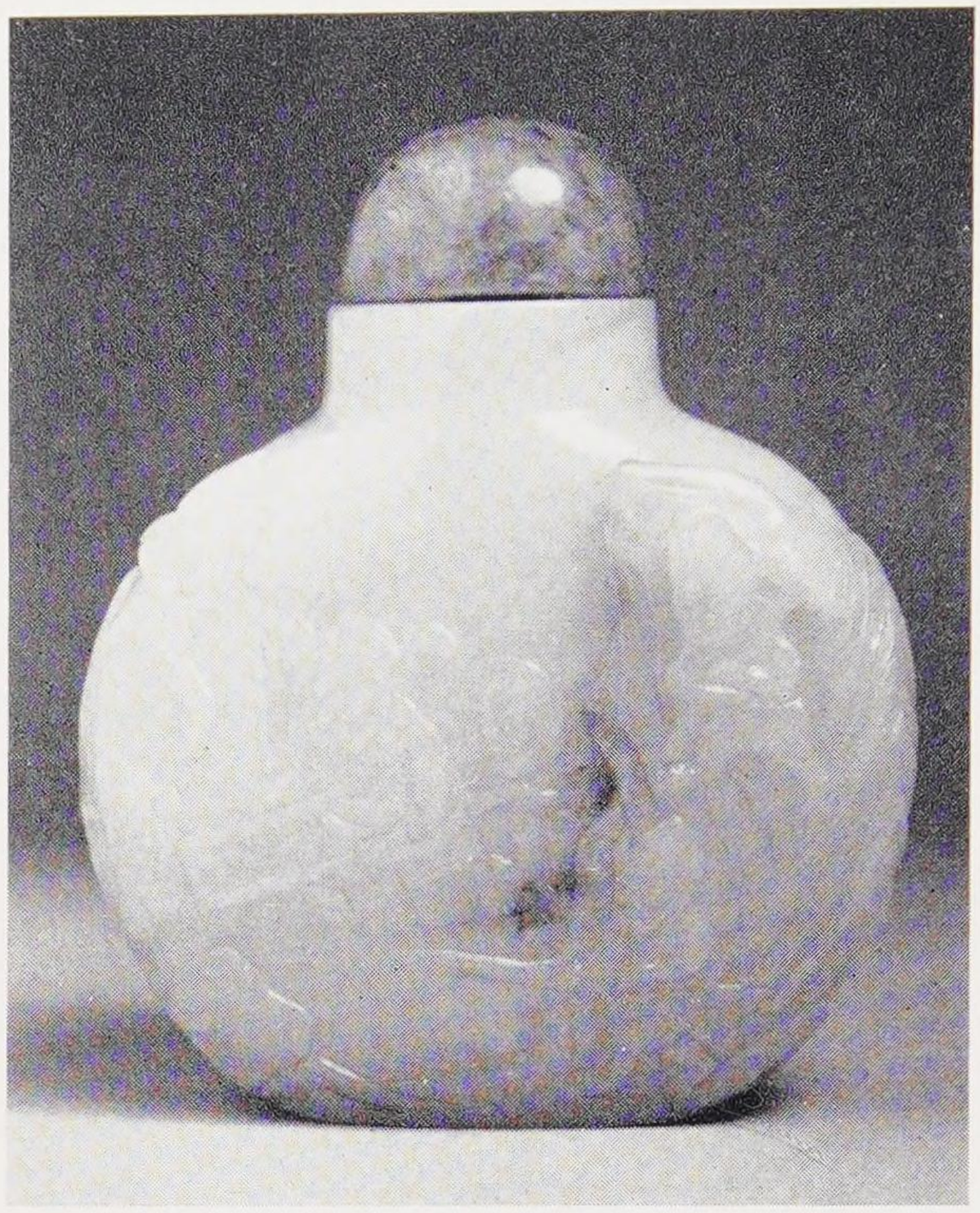


J.1

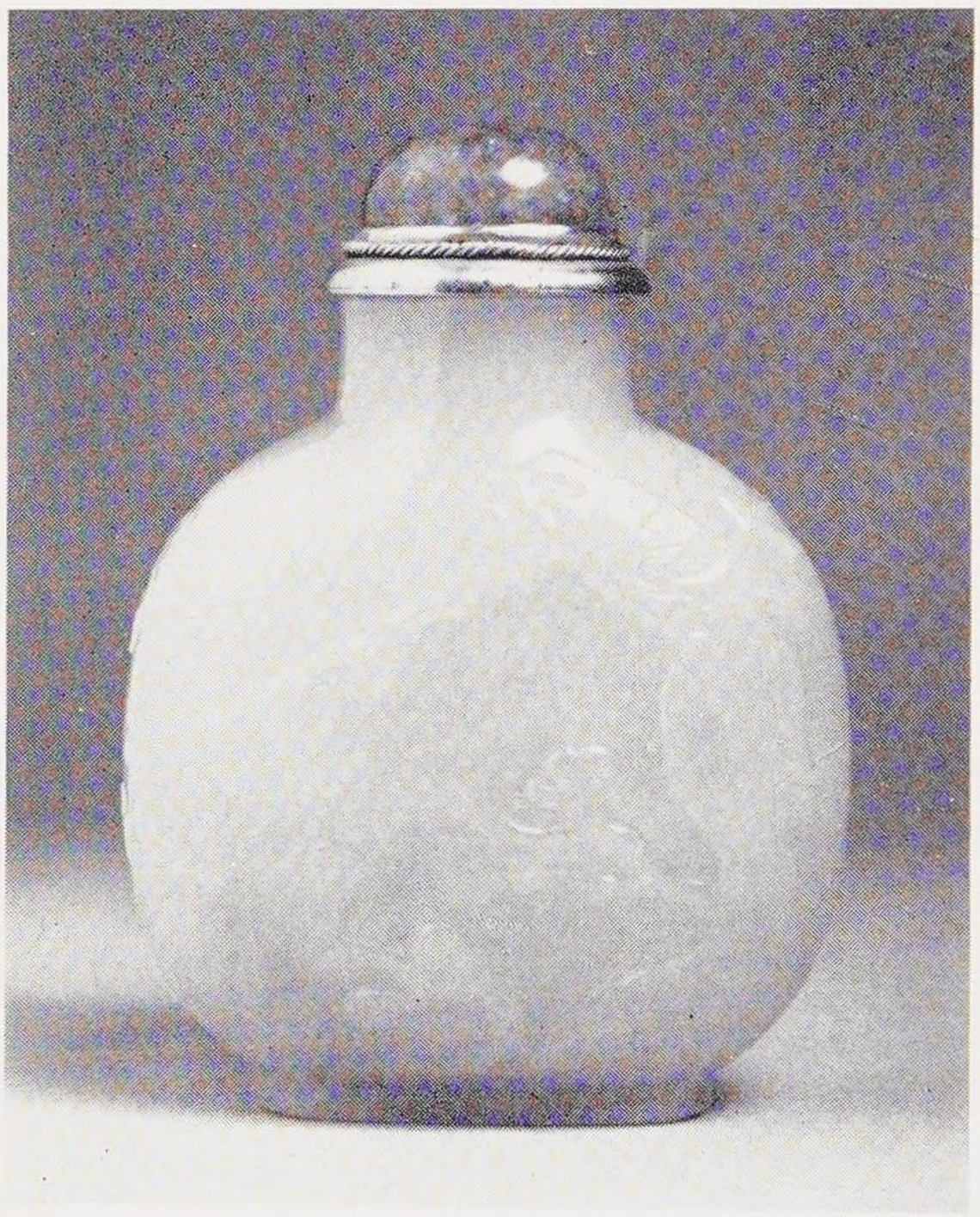
J·3
Nephrite of white colour carved as a fruit with vine leaves and tendrils around the base. 1800–1900
Height 5·8 cm



J·3



J·4



J·5

J.2
Nephrite of brown and greyish white tones carved as a bunch of grapes with leaves.
1750–1850
Height 6·2 cm

J·4
Nephrite of white colour carved in relief with three seated sages, the reverse with five demons. 1780–1880
Height 6·8 cm

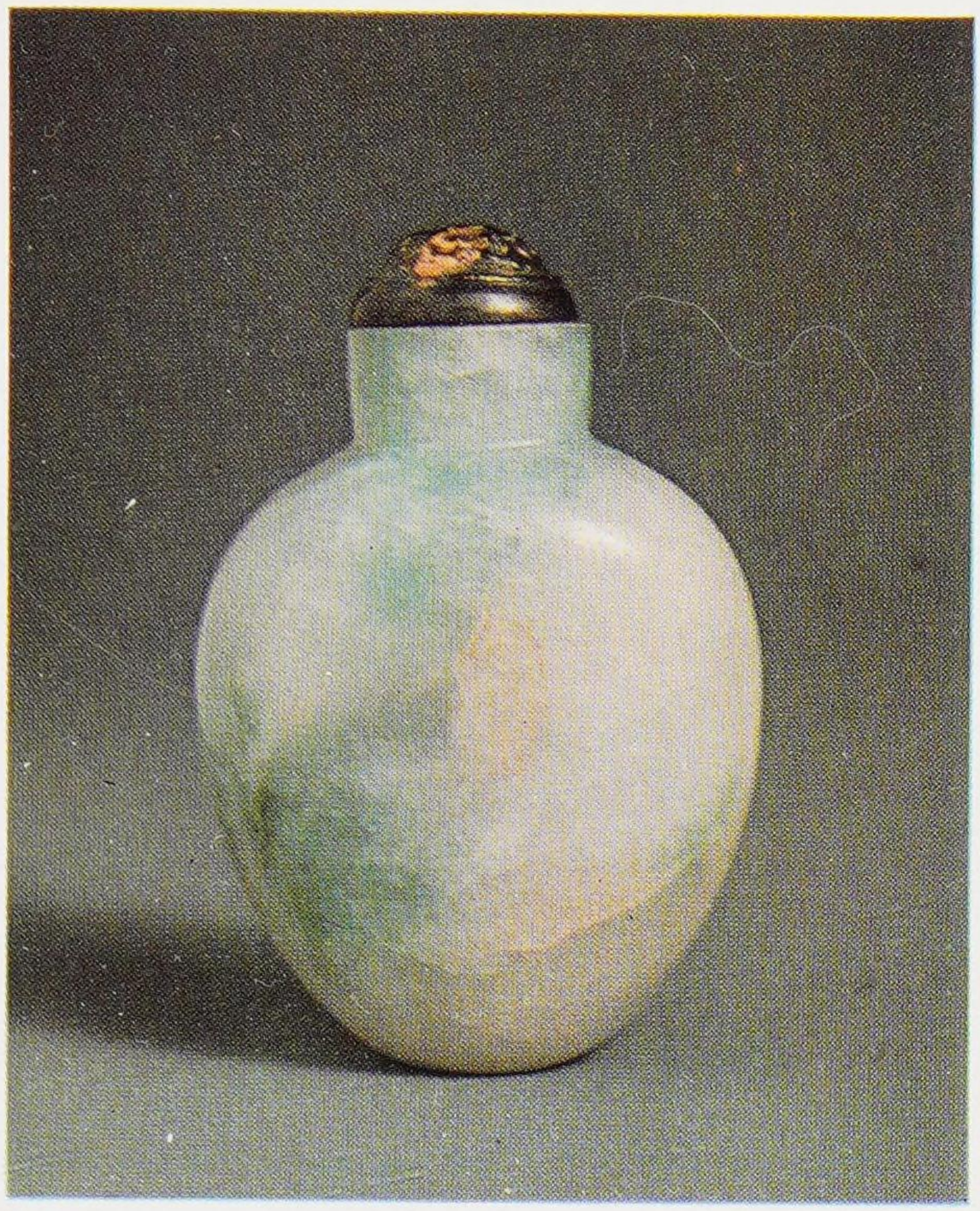
J·5
Nephrite of greyish white colour carved with birds perched in blossoming prunus boughs. 1800–1900
Height 6·8 cm

J.10
Jadeite splashed with pale emerald green.
1800–1900
Height 5·6 cm

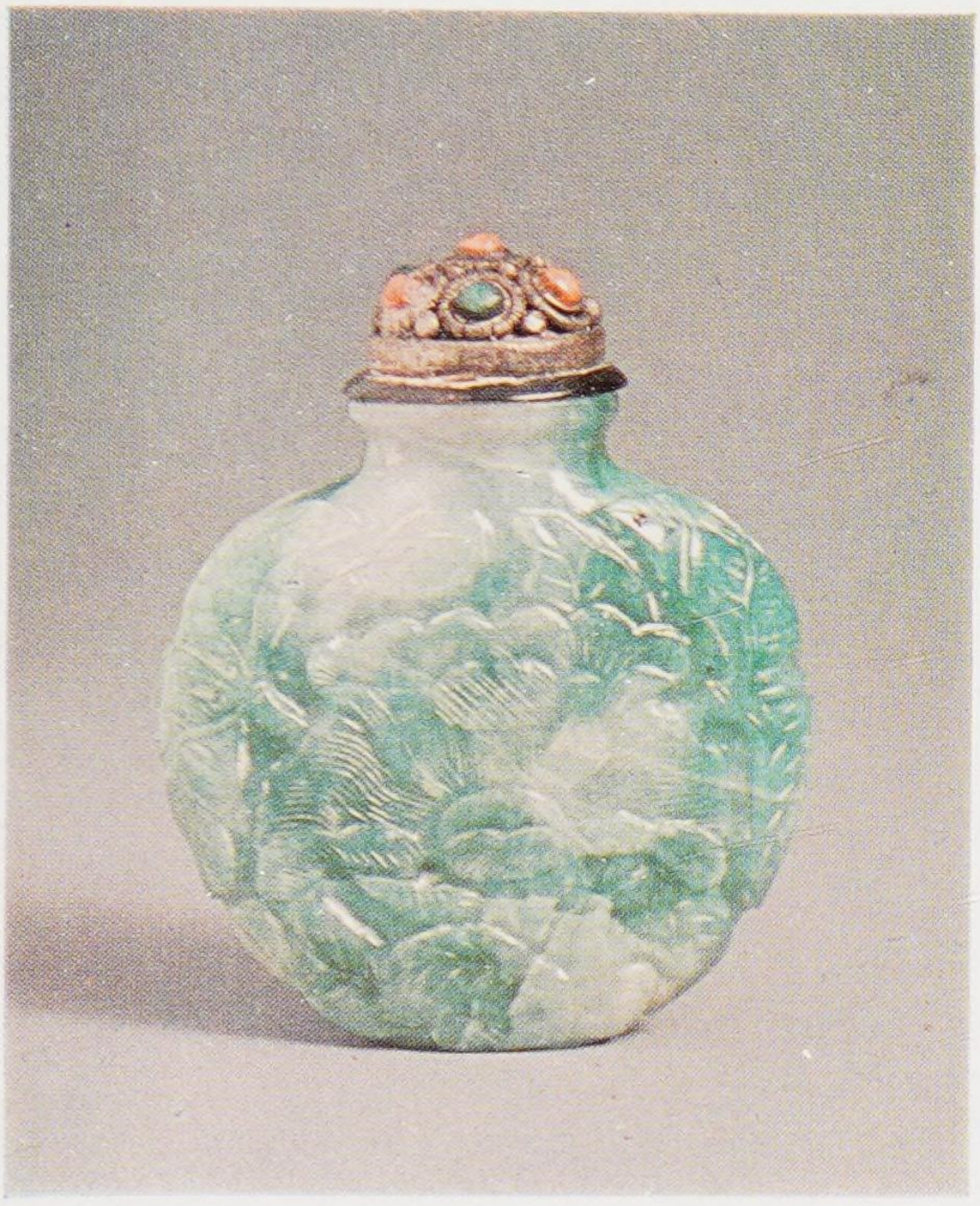
J.12
Jadeite of mottled emerald green tones carved in relief with peony blossoms.
1780–1880
Height 4·8 cm

J.13
Jadeite, emerald green with dark reddish brown markings, carved as a section of bamboo, the stopper matching and original.
1800–1900
Height 4·5 cm

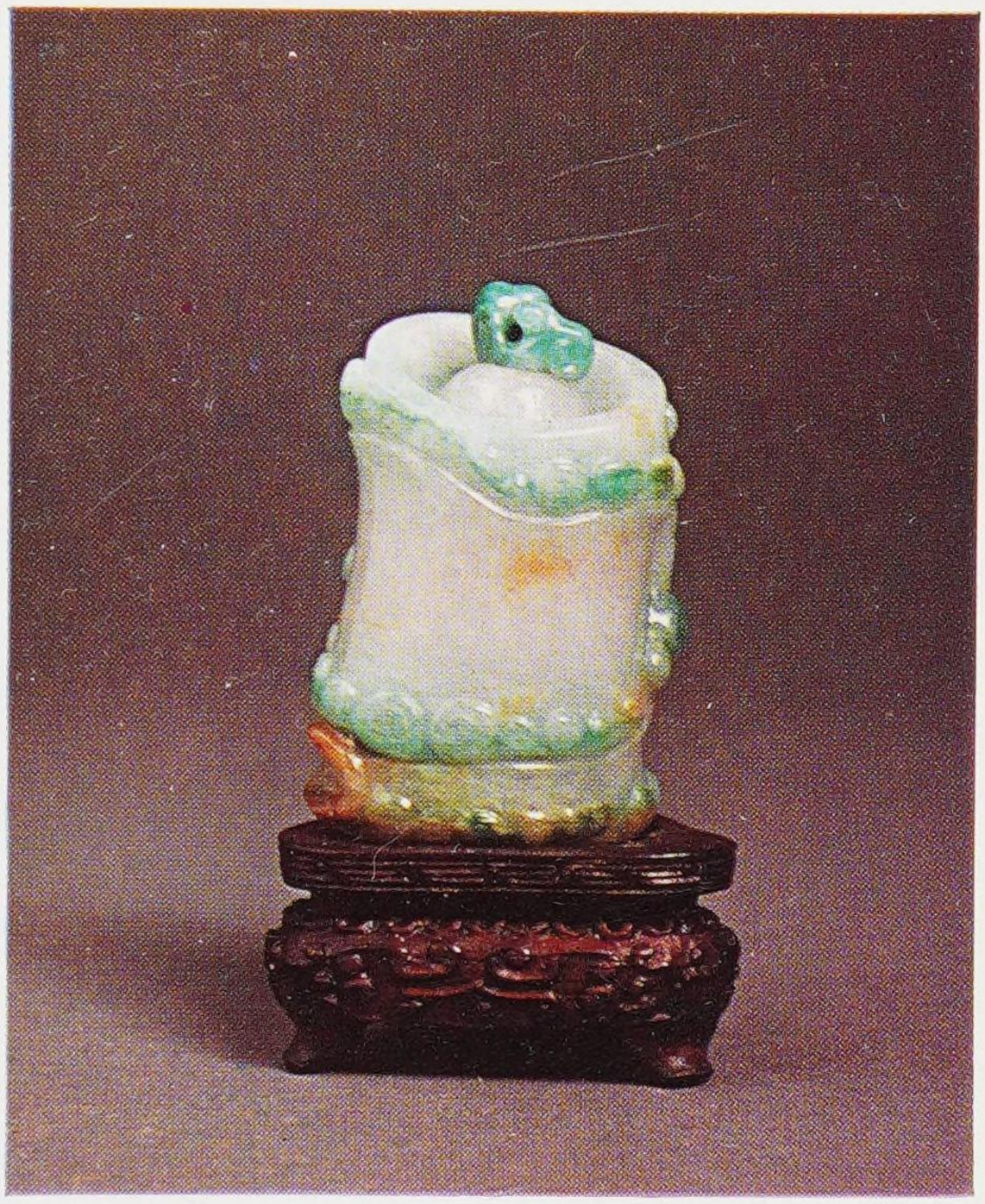
J.2



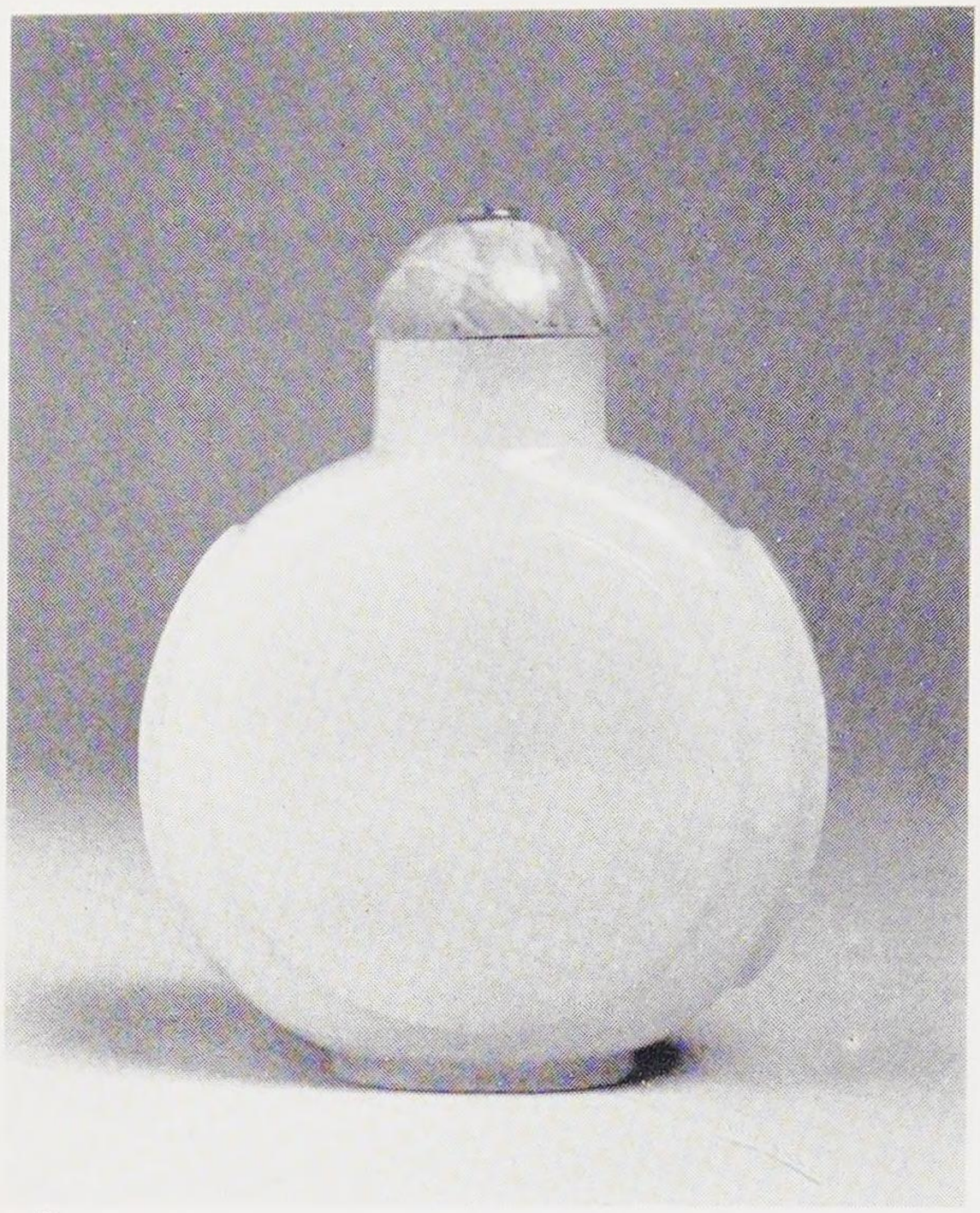
J.10



J.12



J.13



J.6

J.6
Nephrite of white colour carved with raised circular panels, the sides with raised panels. 1800–1900
Height 5·5 cm

J.7
Nephrite of greyish green colour carved in the form of a buddha's hand fruit with leaves and tendrils in relief. 1800–1900
Height 6·3 cm

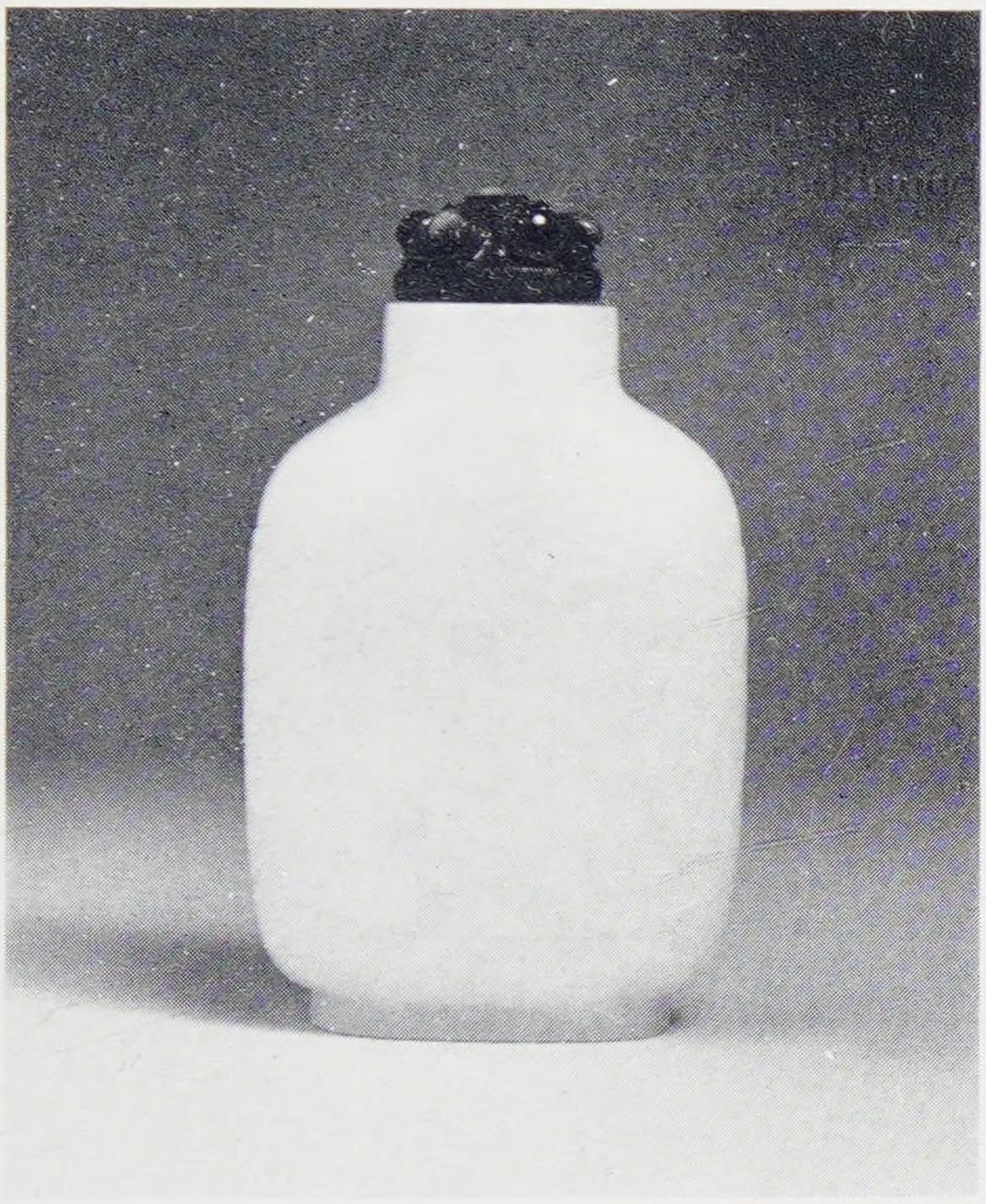
J.8
Nephrite of greyish green colour carved in relief with a hydra. 1780–1880
Height 6·5 cm
Exhibited: An Exhibition of Chinese Snuff Bottles, Sydney L Moss Ltd, 17th March–1st April, 1965. No. 37.

J.9
Jadeite of white colour lightly carved with a tied brocade ribbon. 1780–1880
Height 6·3 cm

J.11
Jadeite of mottled green tones carved in the form of a fruit with leaves and tendrils in relief. 1830–1900
Height 5·1 cm

J·7

J.8



J·9

J.11

Stone

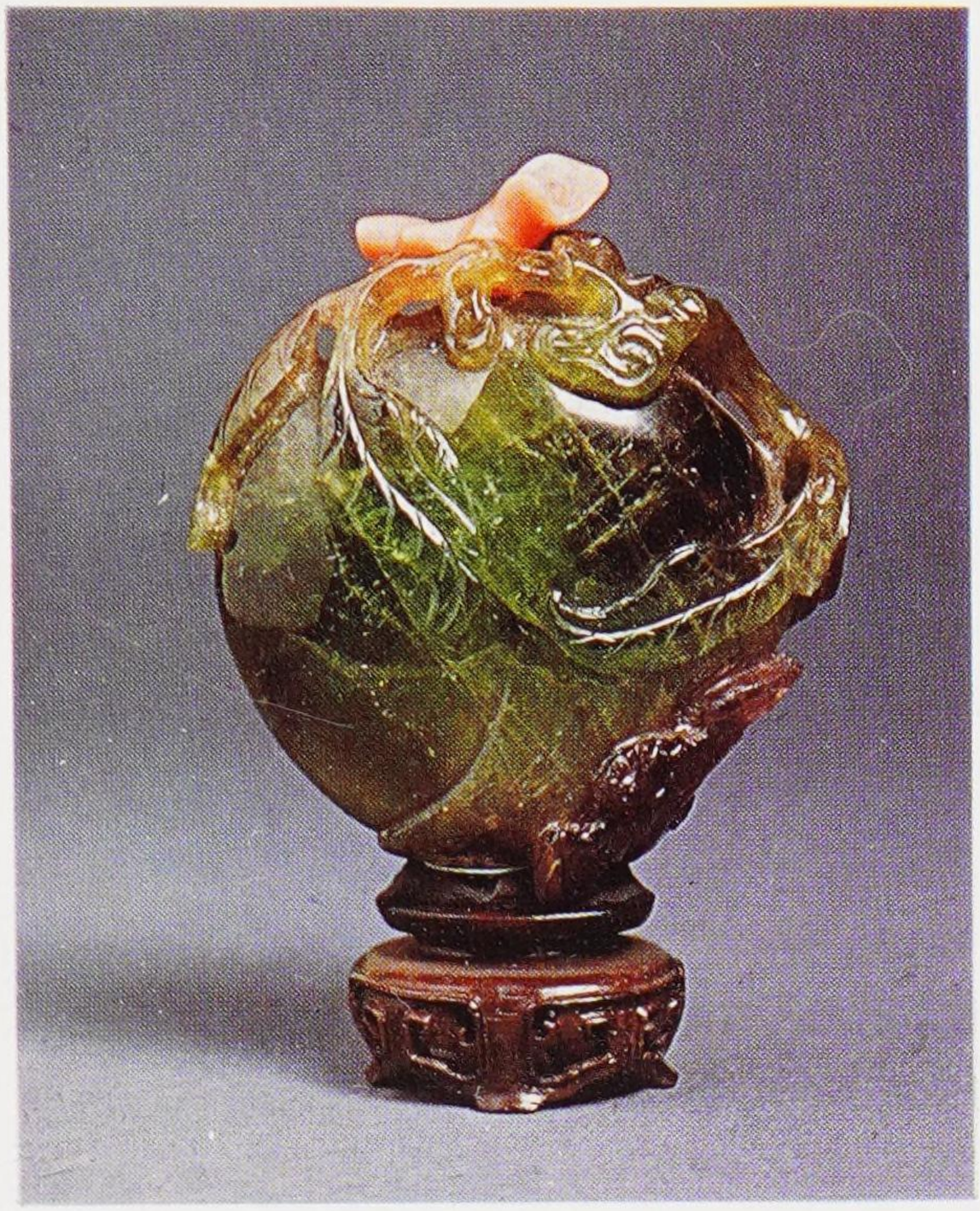
.1

Tourmaline of bright green colour with purple inclusion, carved as a fruit with leaves, tendrils and bats in relief. 1730–1850
Height 6·2 cm

This bottle was originally a pendant and one bat wing has been foreshortened to allow for the hole, converting it to a snuff bottle, cf. O.53

.2

Tourmaline of translucent pink colour and of heart shape, carved on the sides with chih dragons. 1750–1920
Height 5·4 cm



S.1

S.2

s.3

s.4

s.3
Tourmaline of yellow colour in the form of a double gourd, with fruits and vine tendrils in relief. 1750–1850
Height 4·5 cm
This bottle was probably a pendant and converted later to a snuff bottle, cf. O.53

s.4
Fluorite of pale aquamarine colour and pebble form carved in relief with two figures and pine trees. 1850–1920
Height 5·7 cm

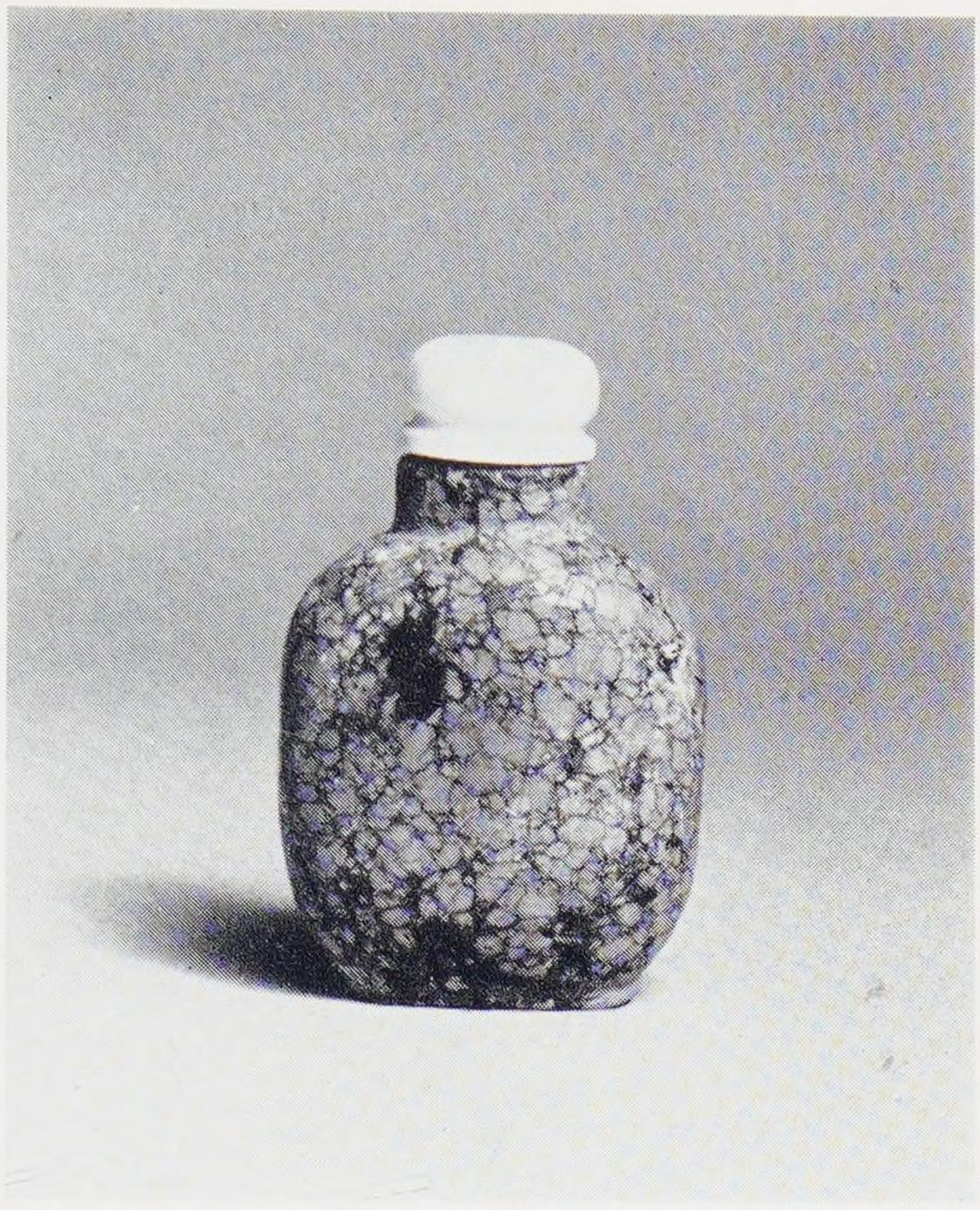
s.5
Turquoise matrix carved in relief with a continuous mythological scene of a figure seated on a flying bird above wooded landscape, the stopper matching and original. 1850–1920
Height 4·6 cm

s.6
Turquoise matrix, undecorated, and with rudimentary hollowing only. 1850–1920
Height 3·8 cm

s.7
Malachite of fruit form with leaves, tendrils and gourds in relief. 1850–1920
Height 5·0 cm

s.8
Lapis lazuli carved with birds perched in a prunus tree, the reverse with similar subject, the stopper matching and original. 1850–1920
Height 7·8 cm

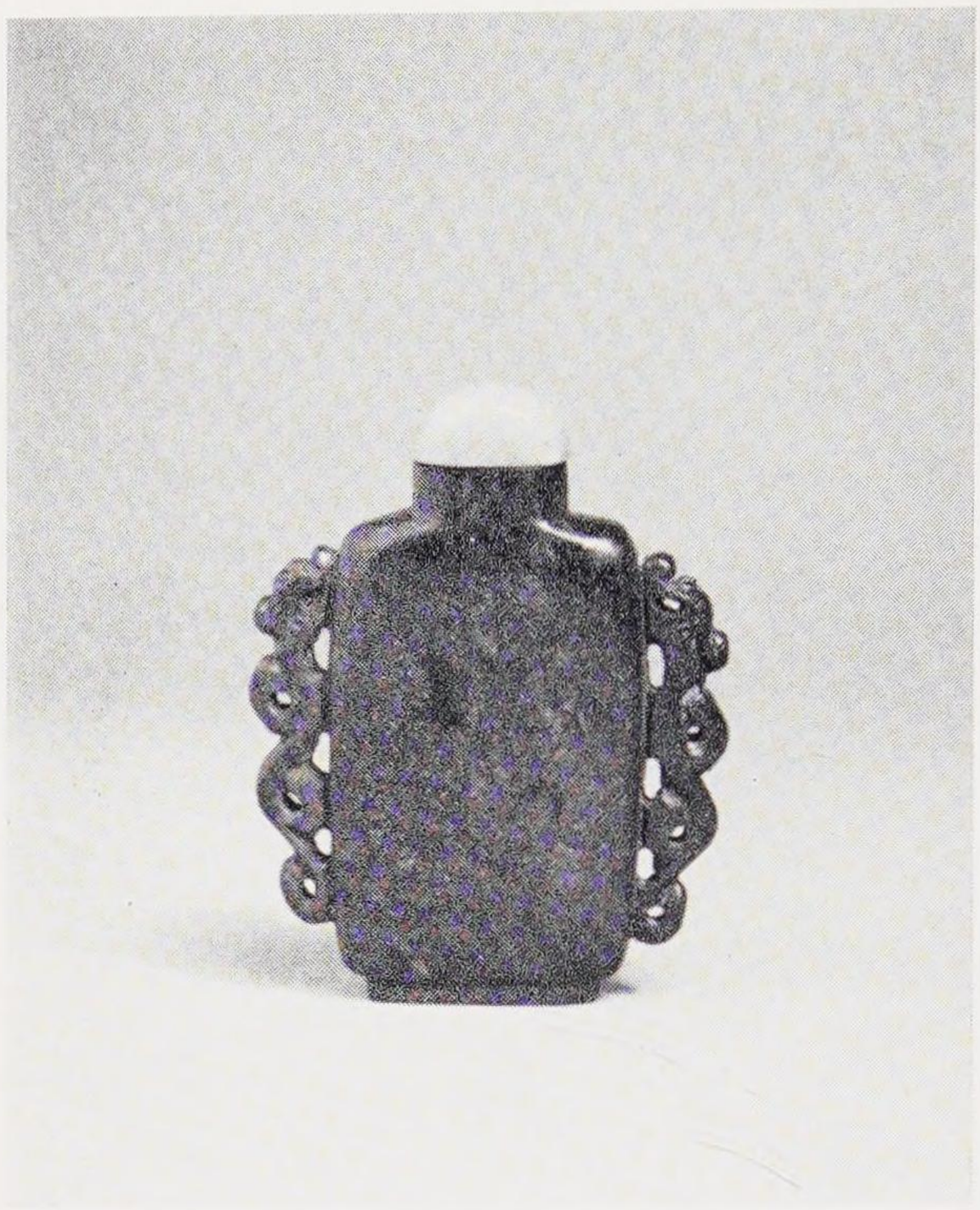
s.5



s.6

s.7

s.8



S.9

S.10

S.9
Lapis lazuli, the sides carved with chih dragons, the hollowing rudimentary. 1850–1920
Height 4·2 cm

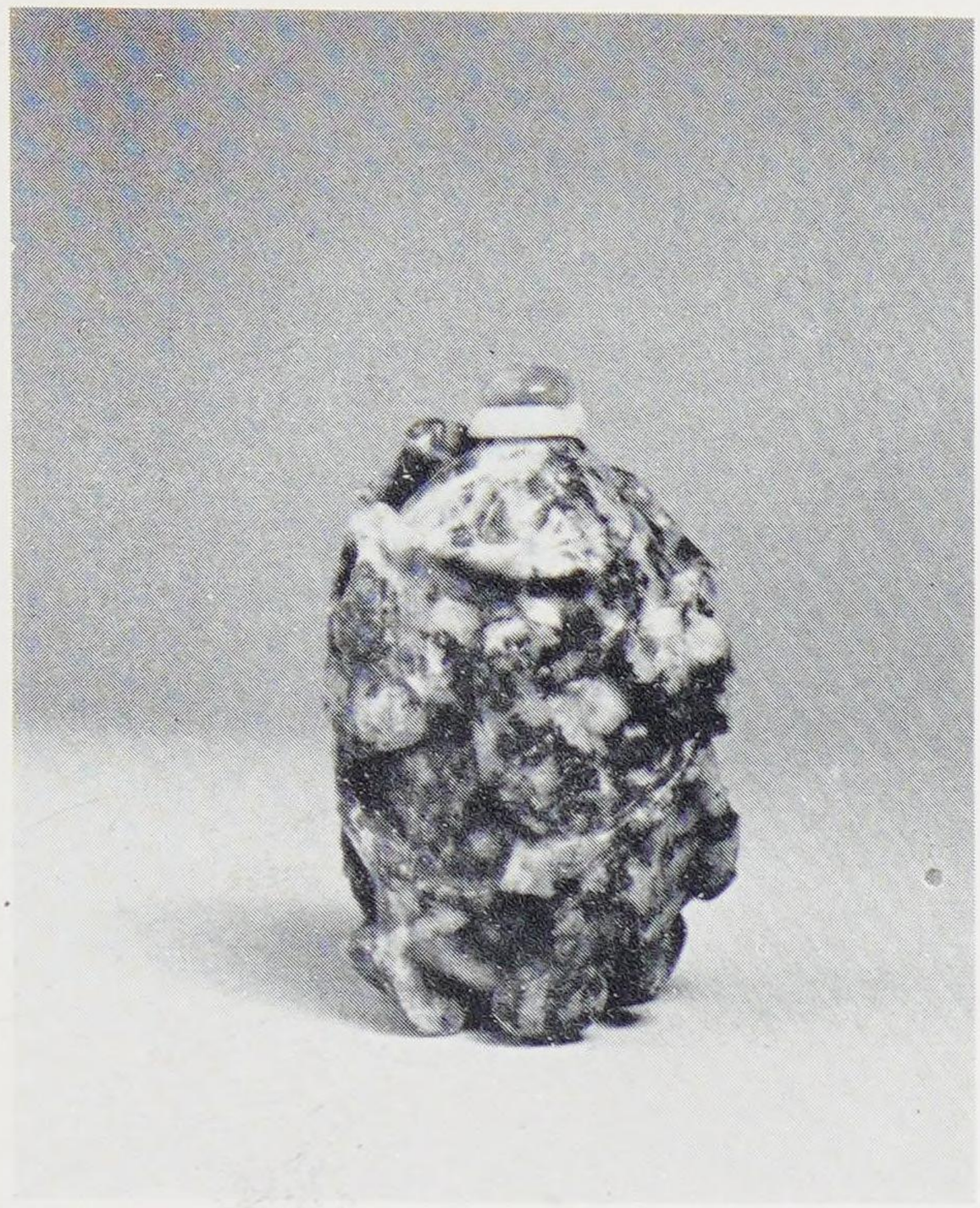
S.10
Lapis lazuli carved with a continuous design of birds with peonies and prunus blossom. 1850–1920
Height 6·0 cm

S.11
Lapis lazuli of pebble form carved in relief with a bird perched on a fruiting gourd vine. 1850–1900
Height 5·1 cm

S.12
Lapis lazuli of very pale colour carved all over with raised medallions, very well hollowed. 1800–1880
Height 5·9 cm
See 'Chinese Snuff Bottles of the Silica or Quartz Group', Hugh M Moss, Bibelot Publishers. This bottle is similar to Group A.

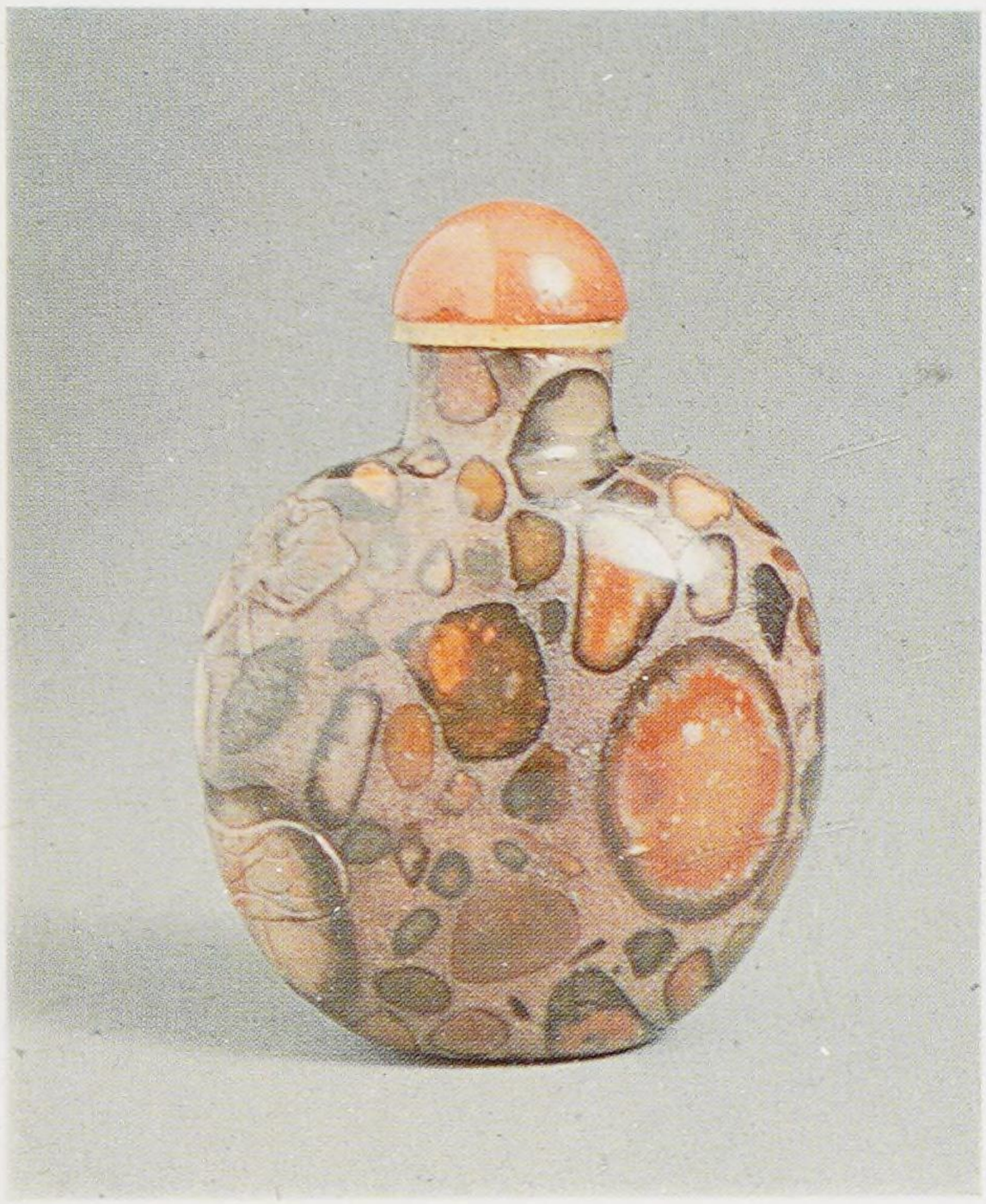
S.14
Puddingstone, of grey, russet and brown colours, one side carved with two lotus leaves. 1780–1880
Height 5·5 cm

S.15
Puddingstone, of grey and brown colours. 1780–1880
Height 5·2 cm

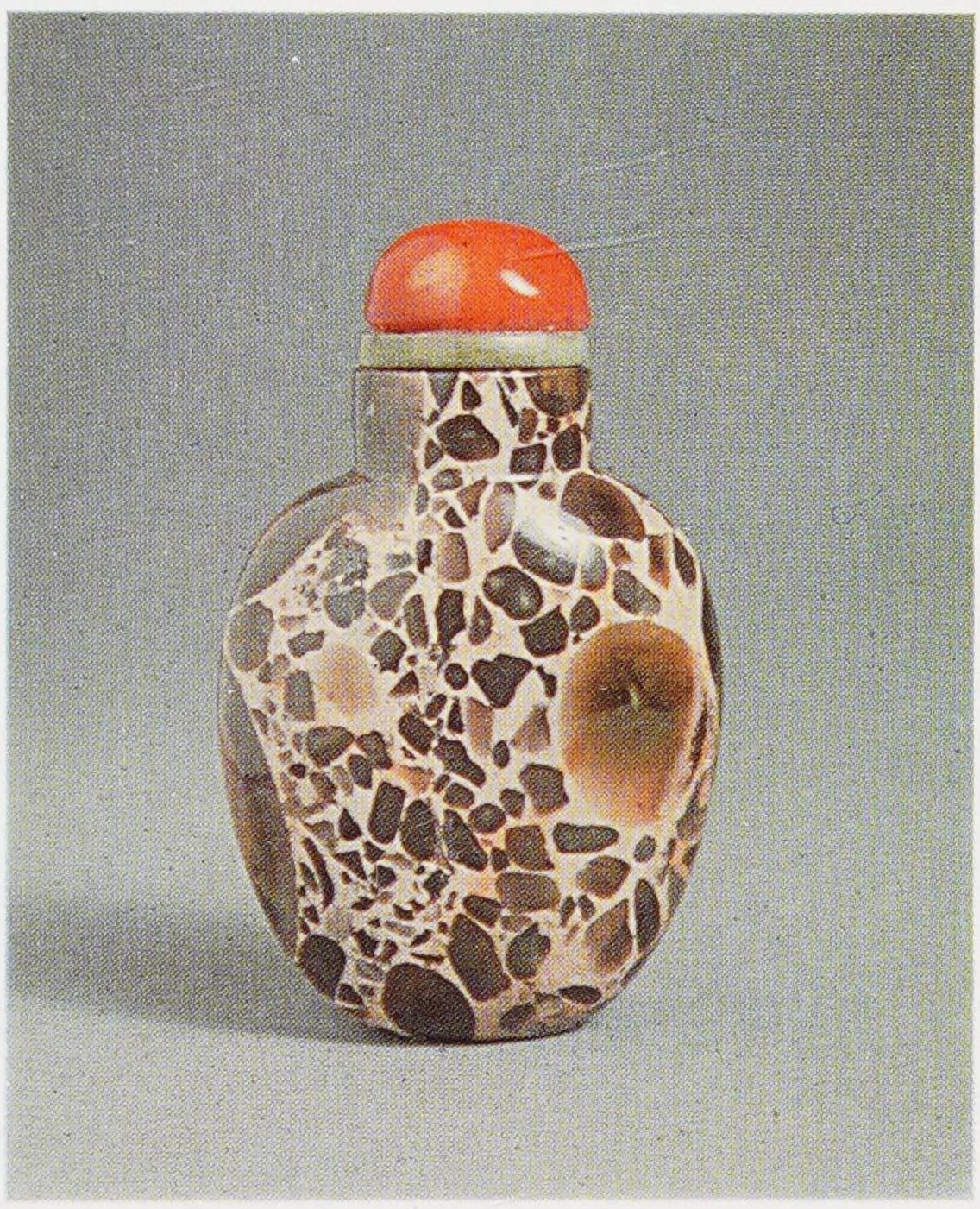


S.11

S.12



S.14



S.15

s.13

s.13
Lapis lazuli incised with a peony spray.
1800–1900
Height 5·7 cm

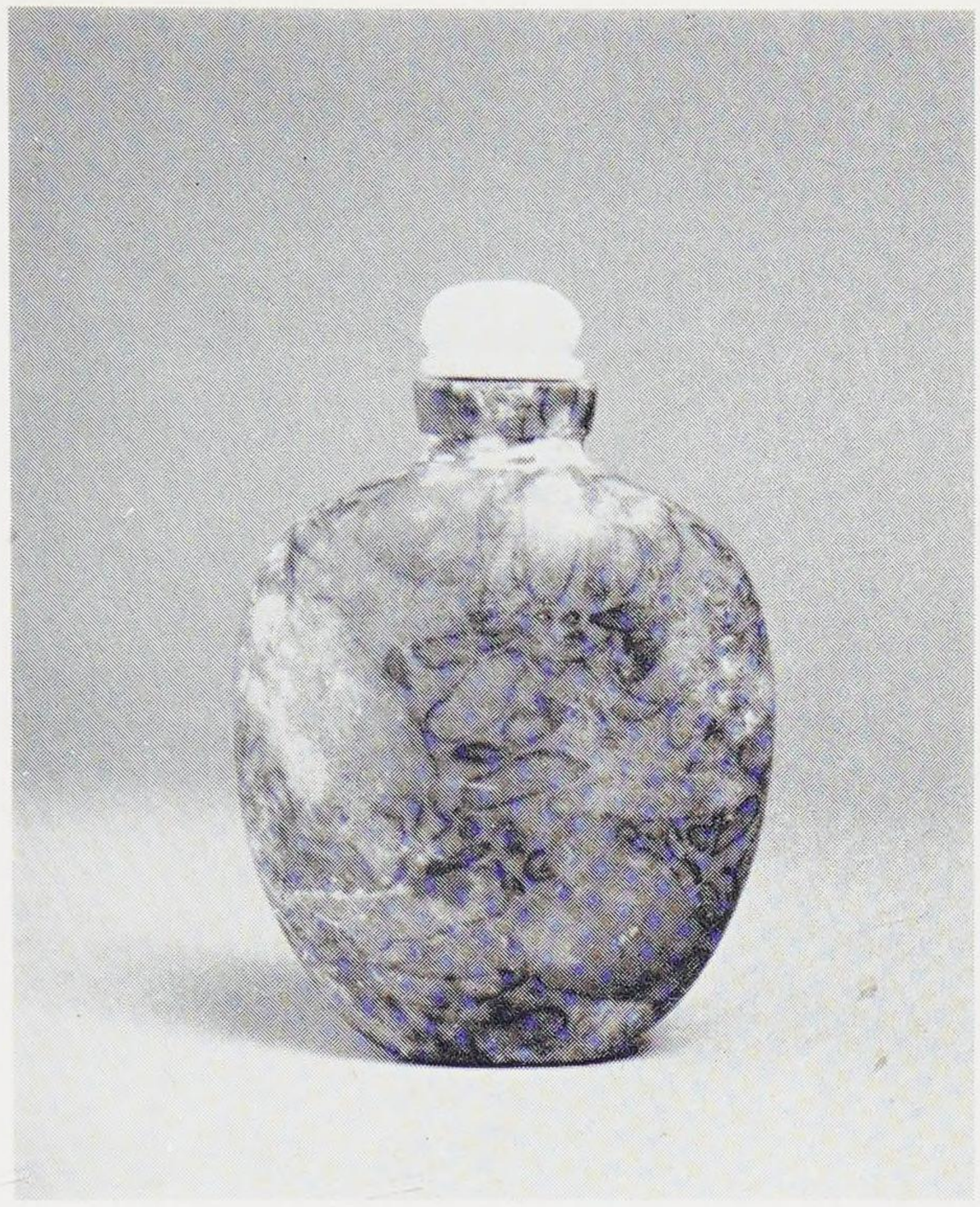
s.16
Amygdaloidal basalt of dark and light grey colours, undecorated. 1780–1880
Height 6·4 cm

s.17
Limestone of grey tones, undecorated.
1840–1920
Height 5·7 cm

s.18
Limestone of the fossilised coral type, of dark grey colour with white circular markings. 1800–1900
Height 6·2 cm

s.19
Limestone of the fossilised coral type, of dark grey colour with white circular markings. 1800–1900
Height 6·6 cm

s.16



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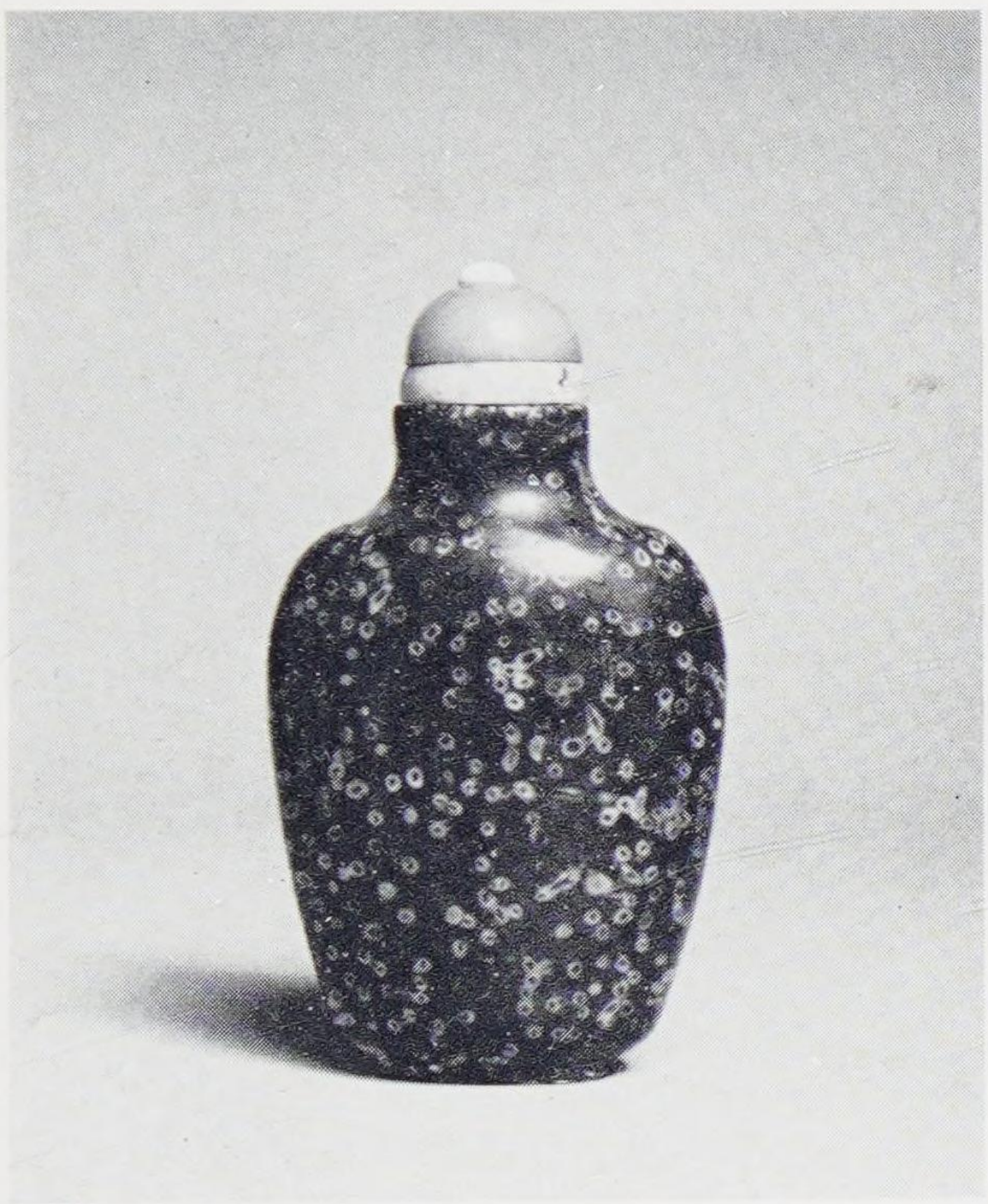
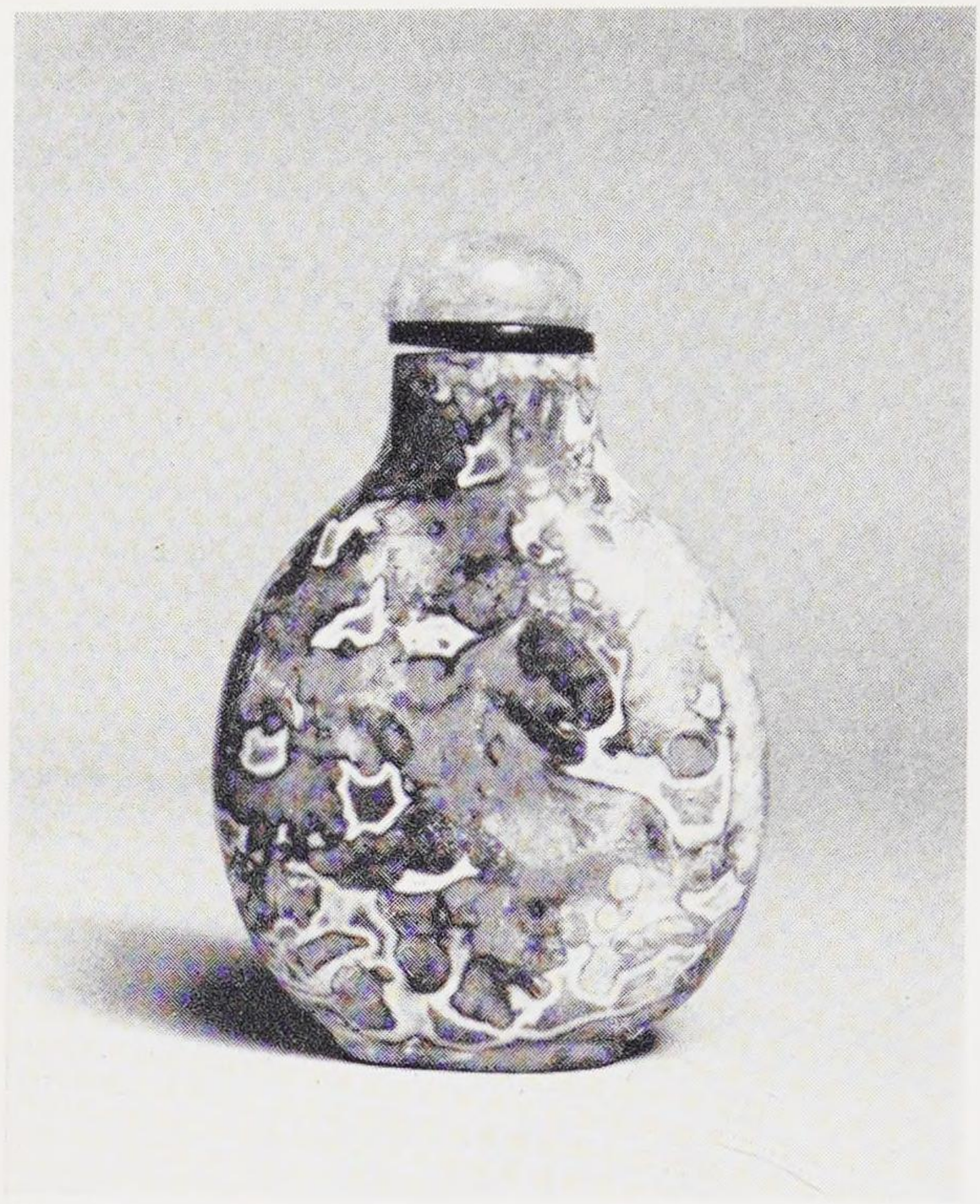


s.18

s.19



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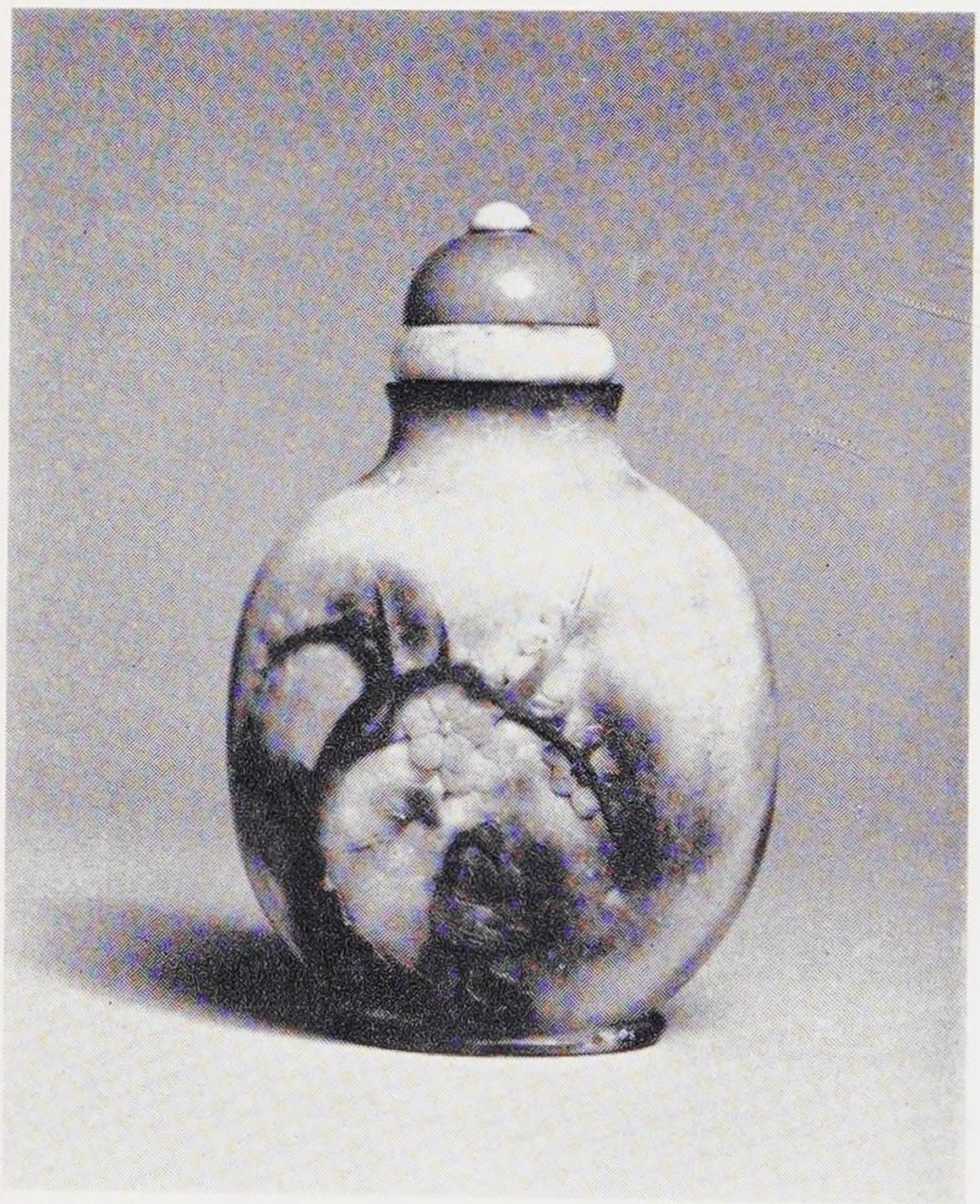


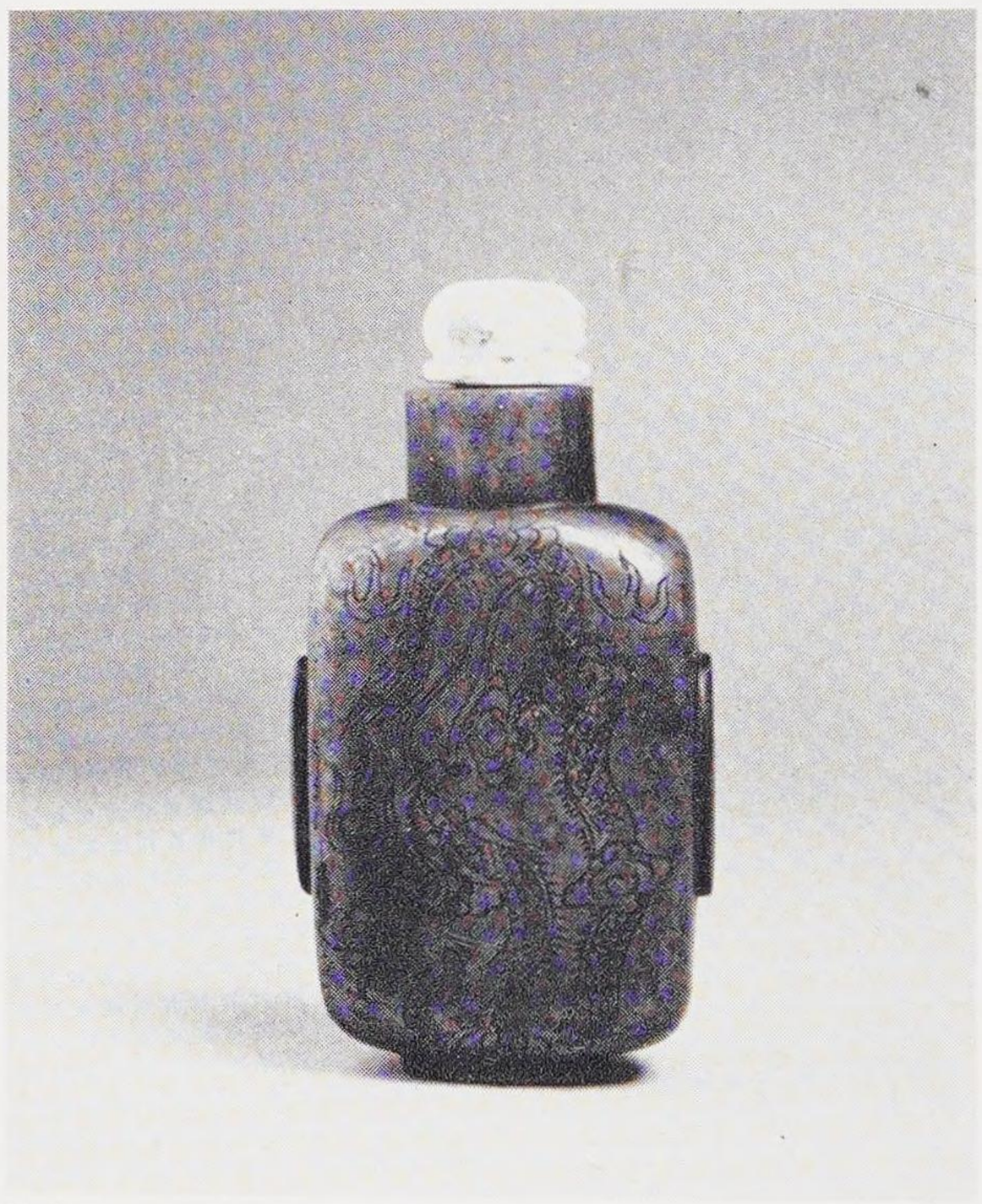
S.21

S.20
Limestone of grey and white tones, undecorated. 1800–1900
Height 6·0 cm

S.21
Soapstone of creamy grey colour with dark grey markings used in the carved design of an egret under a blossoming prunus tree, the reverse with a lotus plant and four characters of calligraphy, the neck with a wide opening, the base with the mark of the Ming Ch'êng-hua emperor.
1750–1880
Height 6·6 cm

Miscellaneous

M.1



M.2

M.1
Iron inlaid with silver with a scrolling floral design, the base with the four character seal mark of the Ch'ien-lung emperor, the stopper matching and original. 1735–1795
Height 7·8 cm

M.2
Brass, incised both back and front with a dragon chasing a flaming pearl amidst flames, the base inscribed *Shun-chih san nien Ch'êng Jung-chang tsao* (*made by Ch'êng Jung-chang in the third year of the Shun-chih emperor*). 1646
Height 5·5 cm

M.3
Copper inlaid with silver with a landscape and an inscription. 1700–1850
Height 5·7 cm

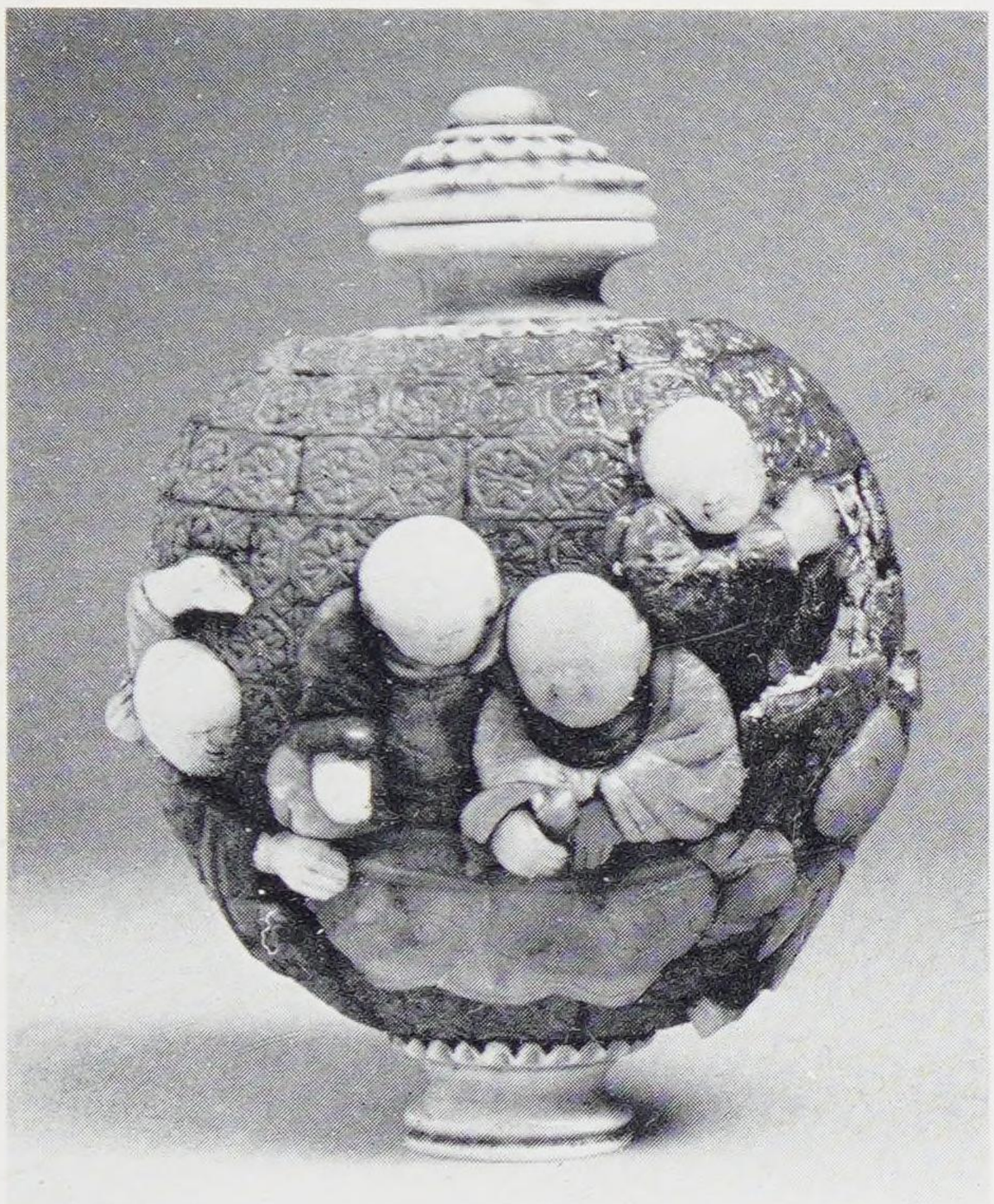
M.4
Wood, lacquered black and inlaid with silver wire with a circular medallion incorporating an inscription, the reverse with an inscription. 1830–1920
Height 5·7 cm

M.5
Ivory embellished with soapstone and mother-of-pearl carved with figures against a cracked ice ground, the base with a two character mark which appears to read *Lin yuan* (*Lin family garden*), the stopper matching and original. 1780–1880
Height 7·0 cm

M.6
Glass, single overlay of red on snowflake carved on the sides with mask and mock ring handles and encircling, both back and front, a watch glass covering an applied hand-painted design of a fruiting tree. 1800–1900
Height 5·9 cm

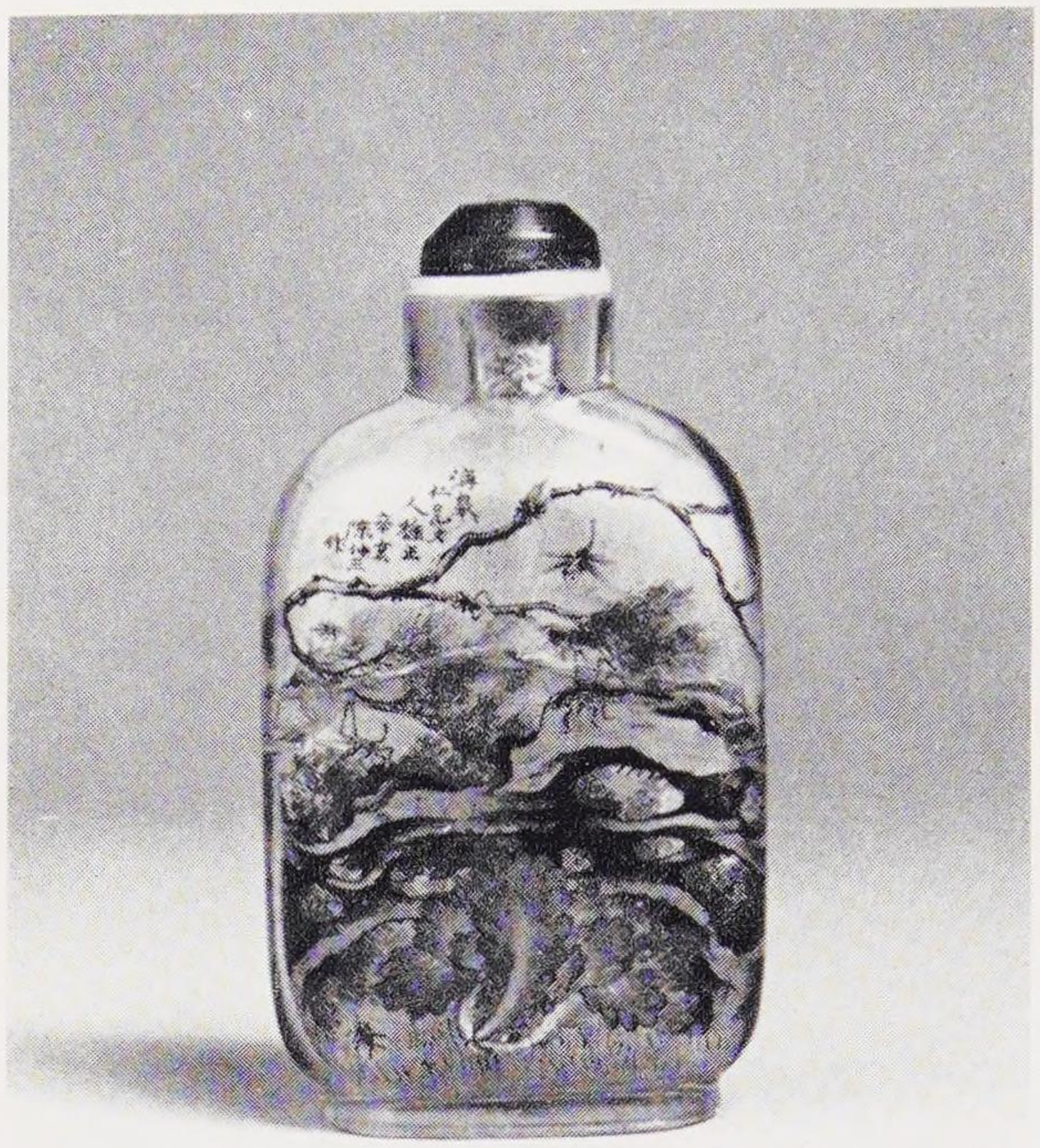
M.3

M.4



M.5

M.6



M.9

M.7
Wood, lacquered black and inlaid with porcelain panels painted with *famille-rose* enamels with landscapes, the panel surrounds of gilt bronze. 1820–1900
Height 7·0 cm

M.8
Dendritic chalcedony painted inside with fish, the dendritic inclusions used to suggest aquatic plants. Signed *Yeh Chung-san*, dated *winter day 1912*, seal *Yin*.
The bottle 1780–1880
Height 5·6 cm

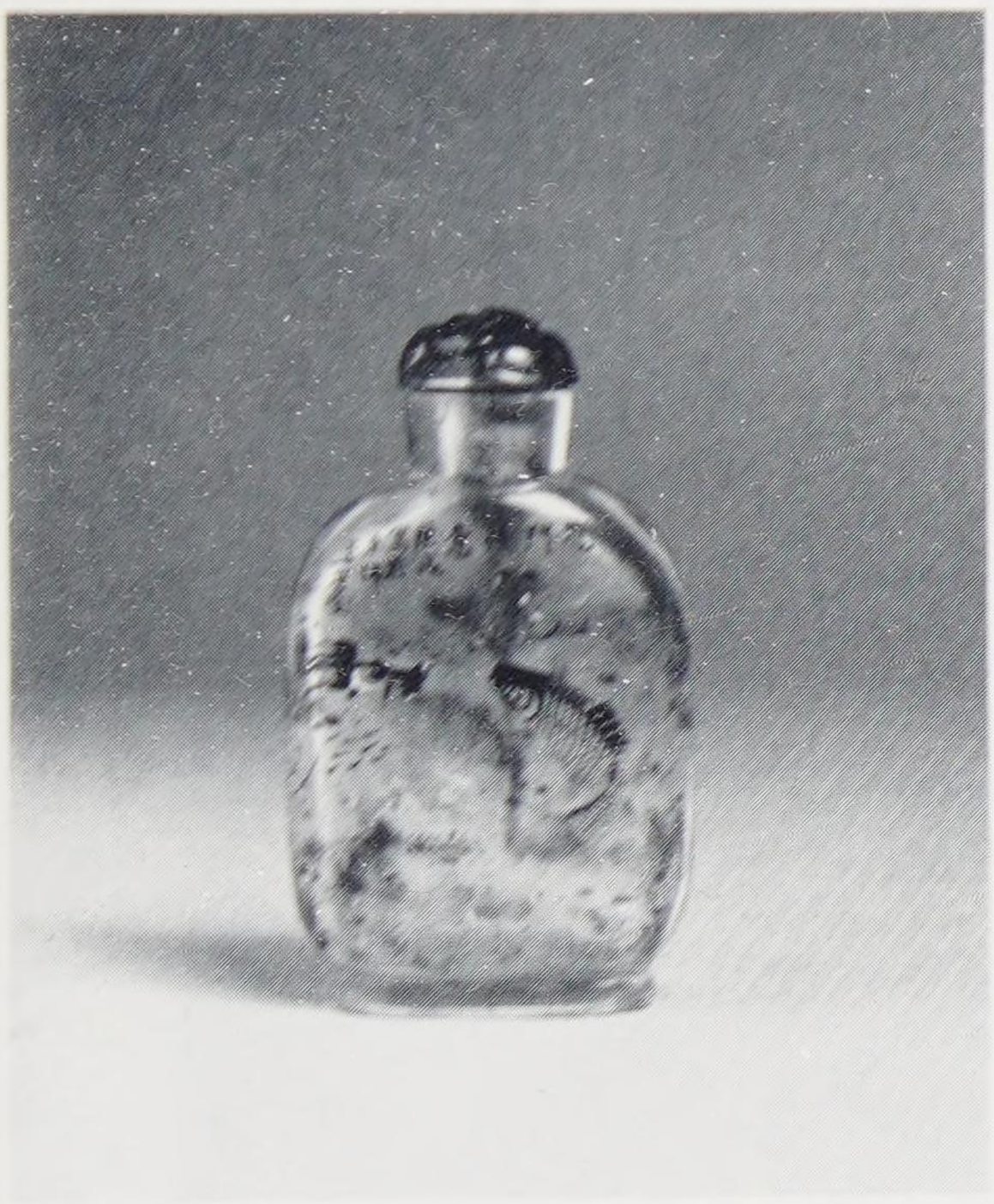
M.9
Glass, painted inside with a continuous scene of insects, rocks and trees. Signed *Cheng Chung-san*, dated *1911* and with a dedication.
Height 6·0 cm

M.10
Glass, painted inside with fish swimming amidst aquatic plants. Signed *Meng Tzu-shou*, dated *1910*, *at Peking*.
Height 4·5 cm

M.11
Glass, amber coloured, painted inside with a continuous snowy landscape with legendary figures. Signed *Yeh Chung-san* and dated *mid-autumn 1912*.
Height 6·7 cm

M.7

M.8



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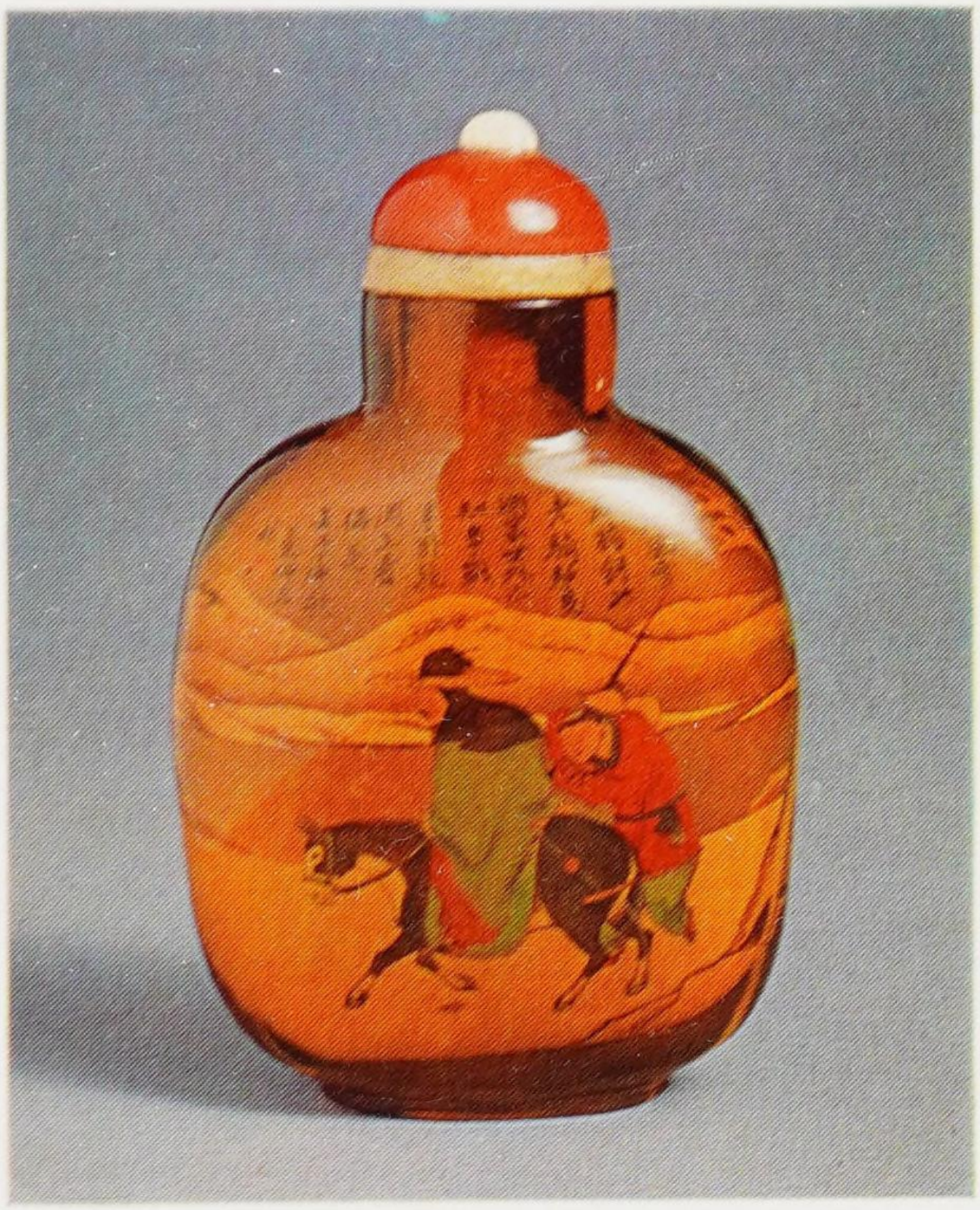

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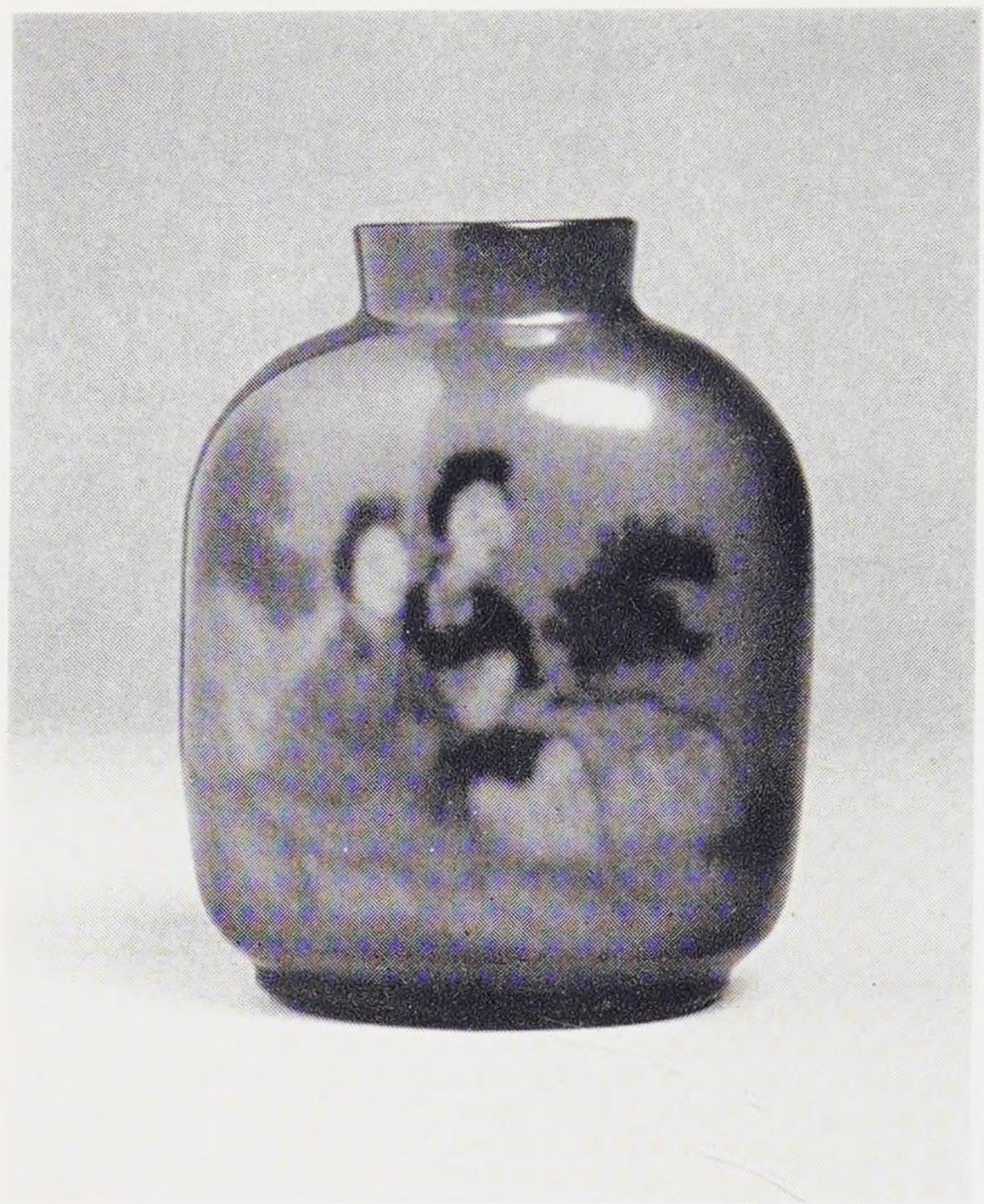


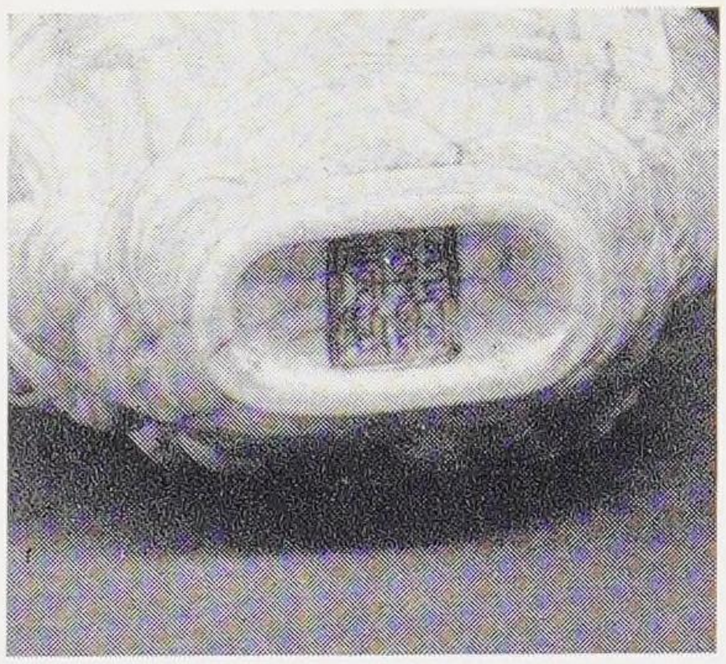
M.12

M.12
Glass, amber coloured painted inside with ladies and children in landscape. Unsigned but attributed to Yung Shou-t'ien.
Height 6·2 cm

M.13
Glass with single overlay of lacquer red carved at the foot and neck with lappets and painted inside with still life subjects. Unsigned but attributed to Pi Jung-chiu, Shantung school, 1890–1920
Height 7·4 cm

M.13

Base marks



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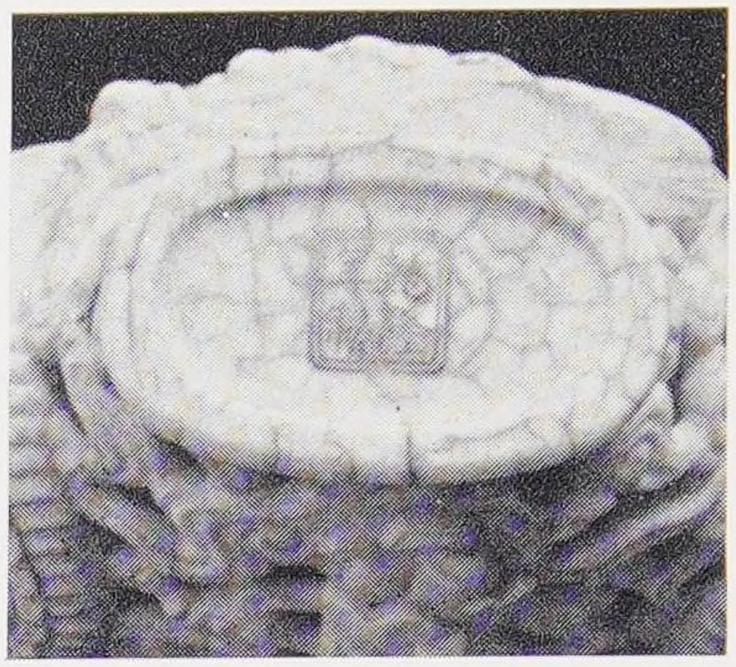

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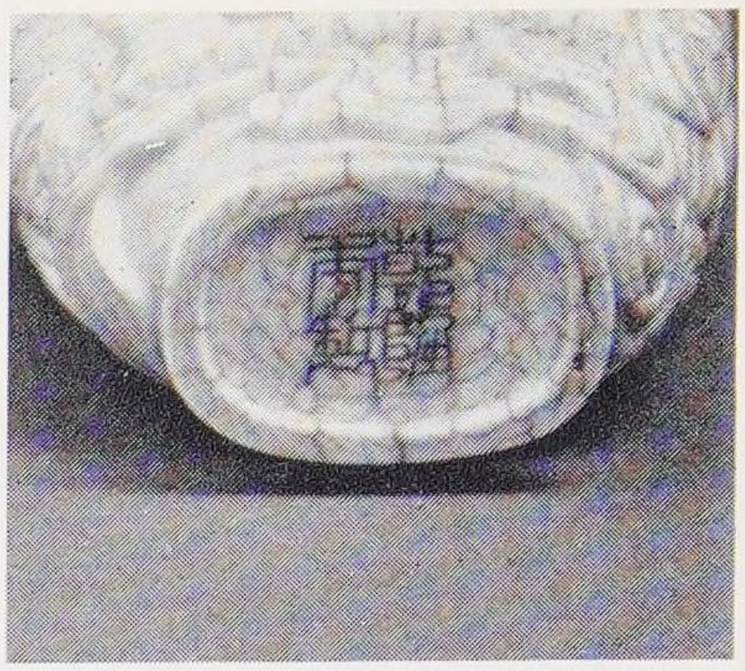

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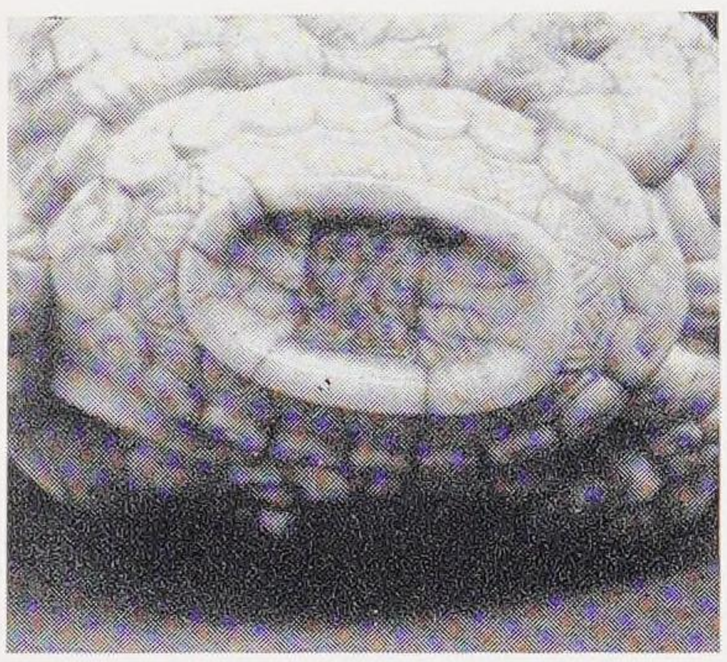

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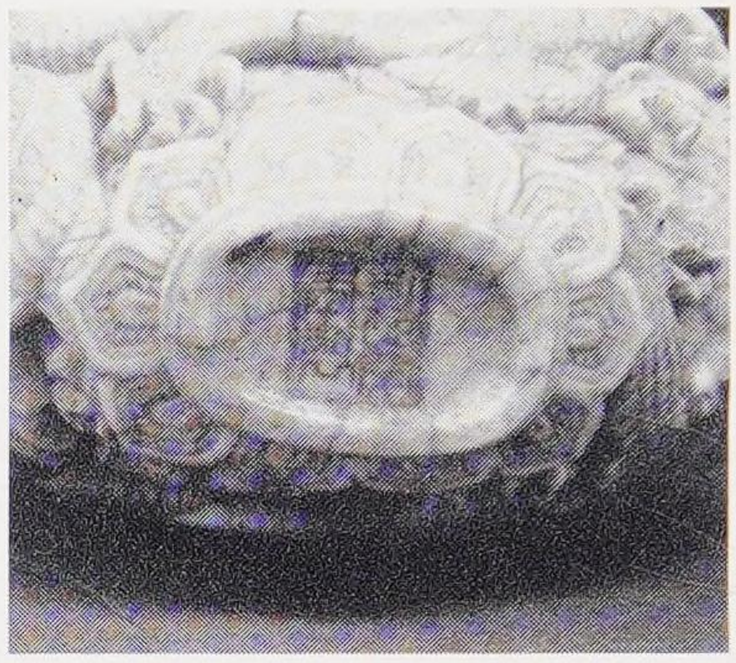

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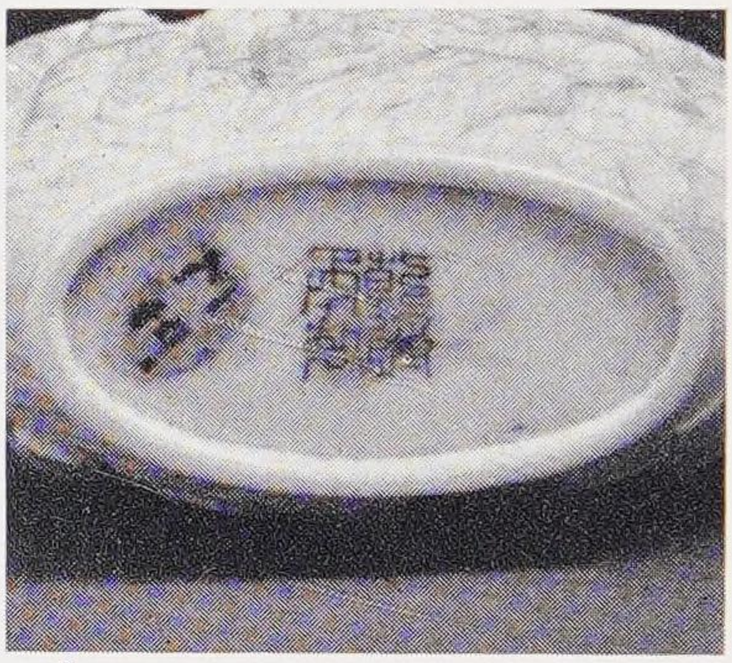

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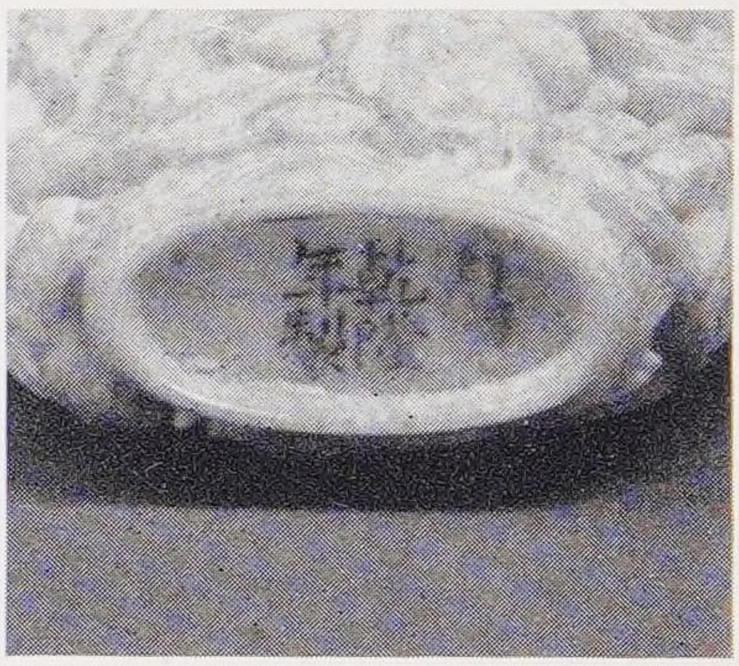

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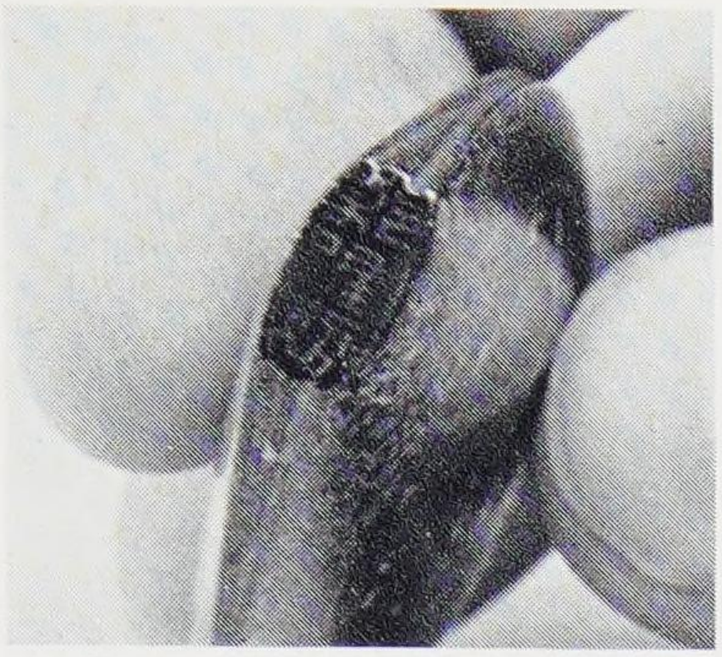

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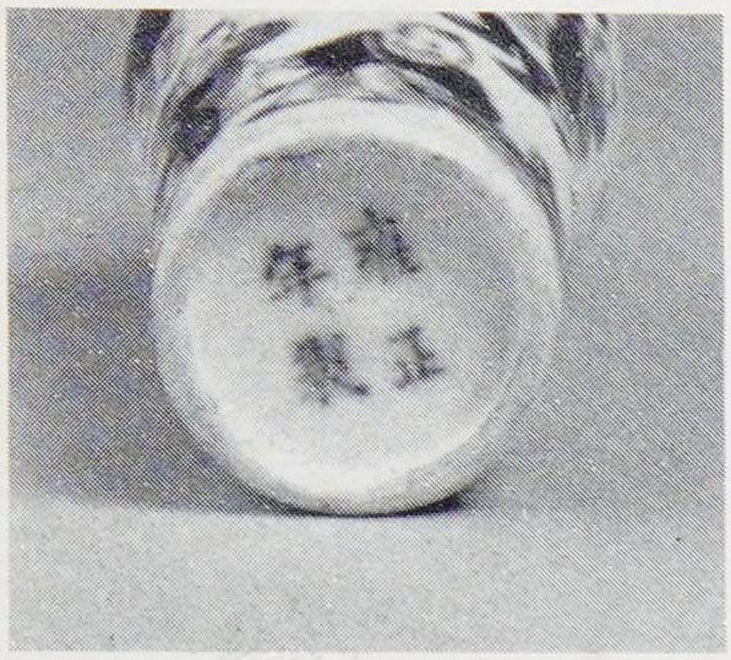
C.1



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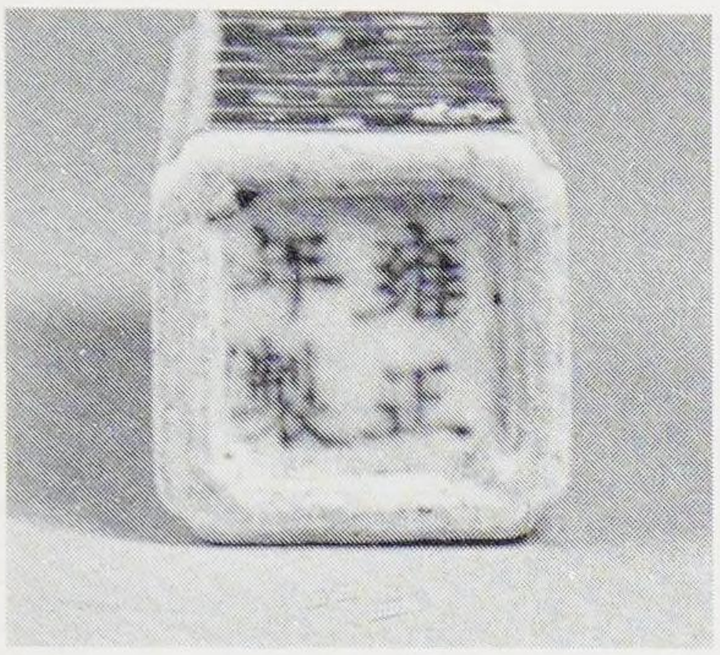

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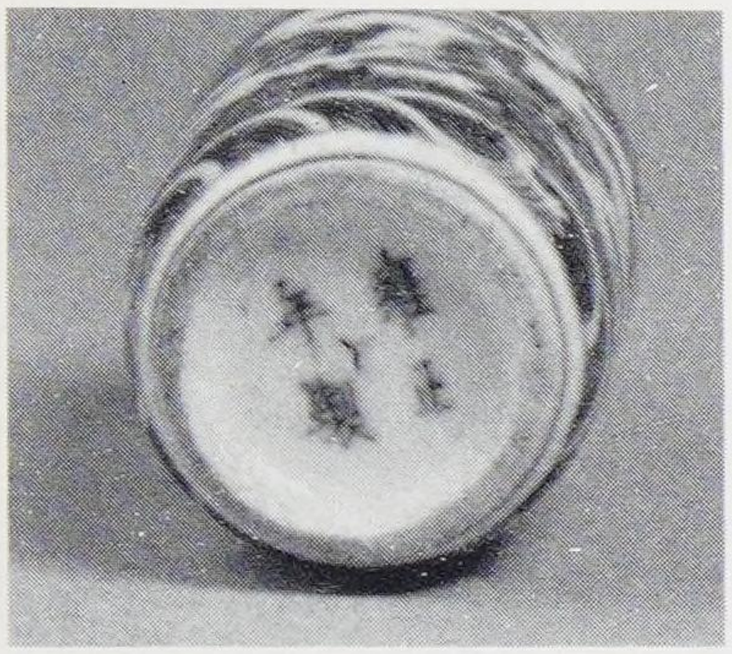
C.4



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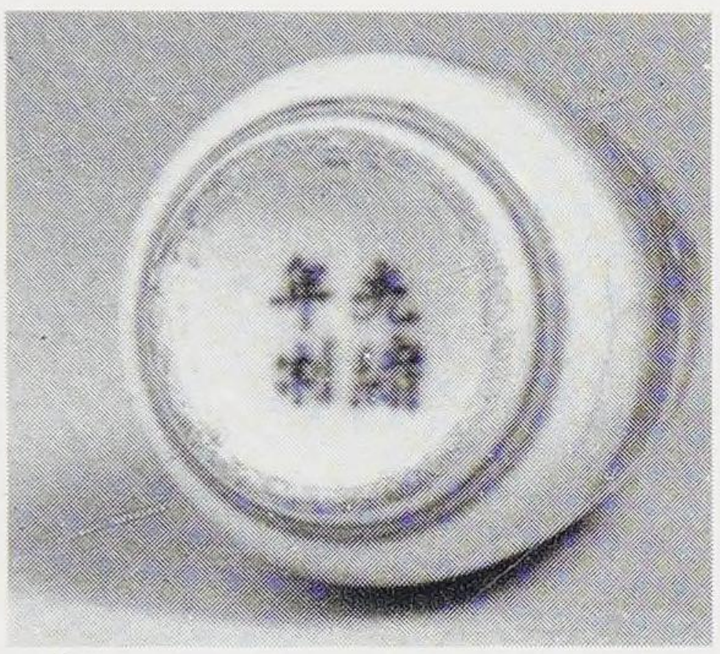

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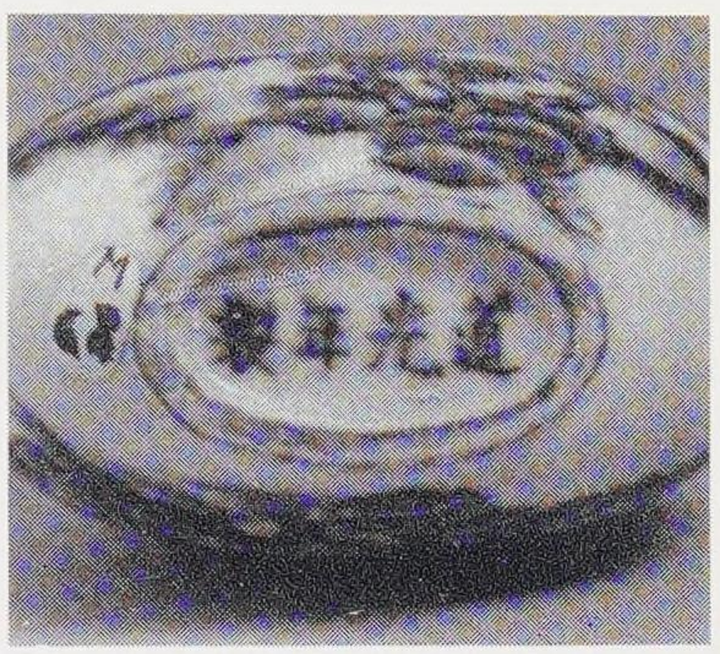

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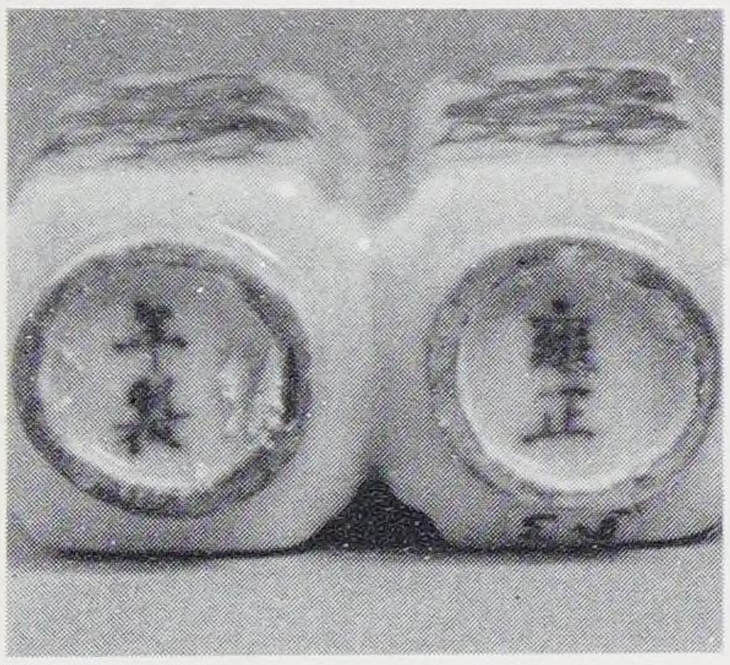

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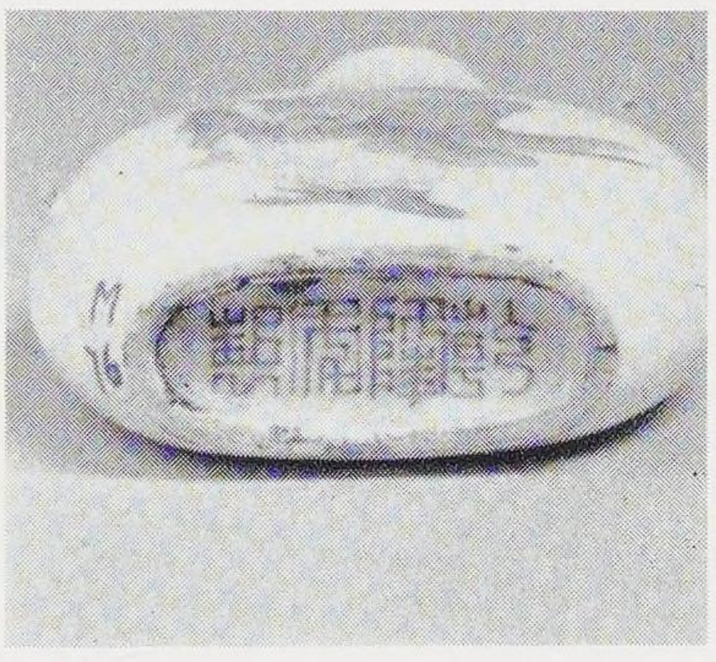

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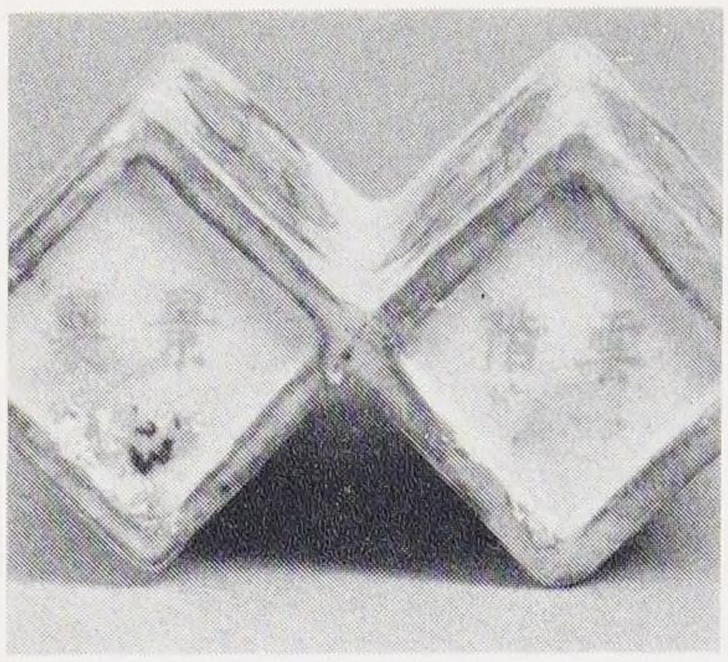

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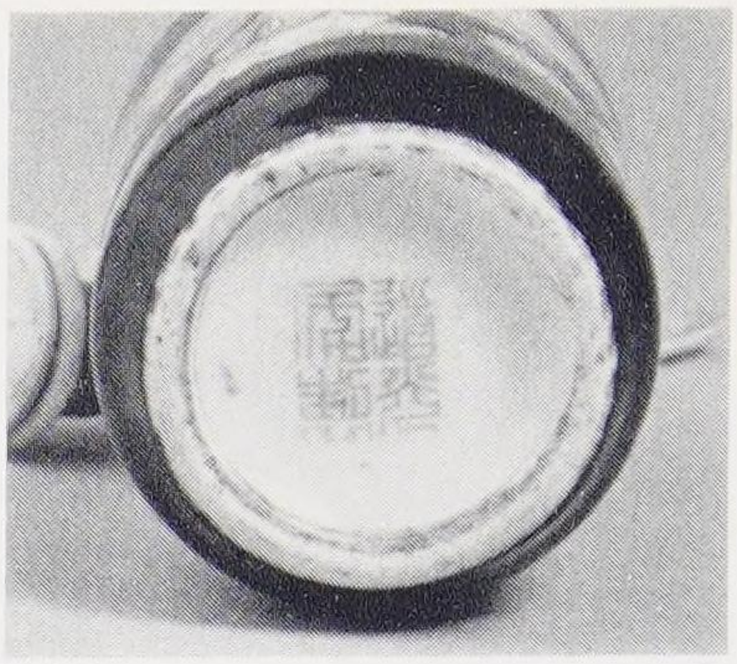

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C.16

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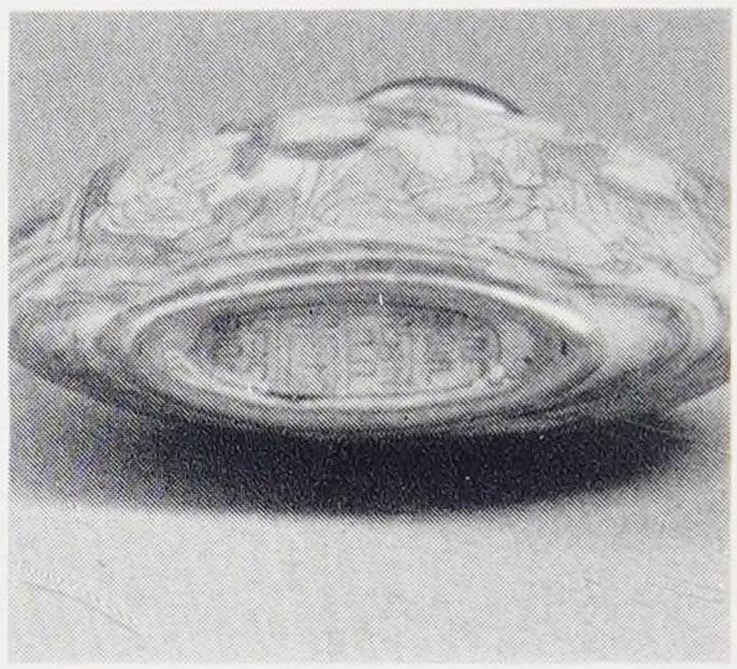

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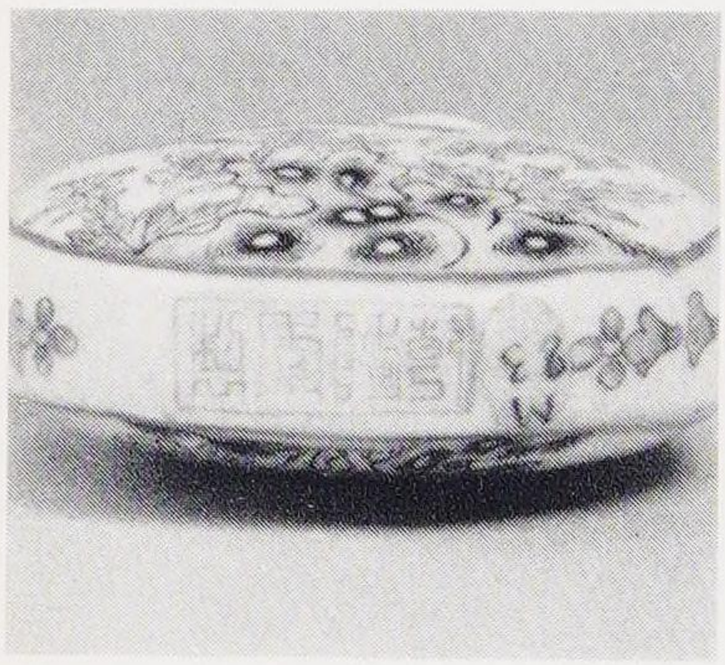

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C.22

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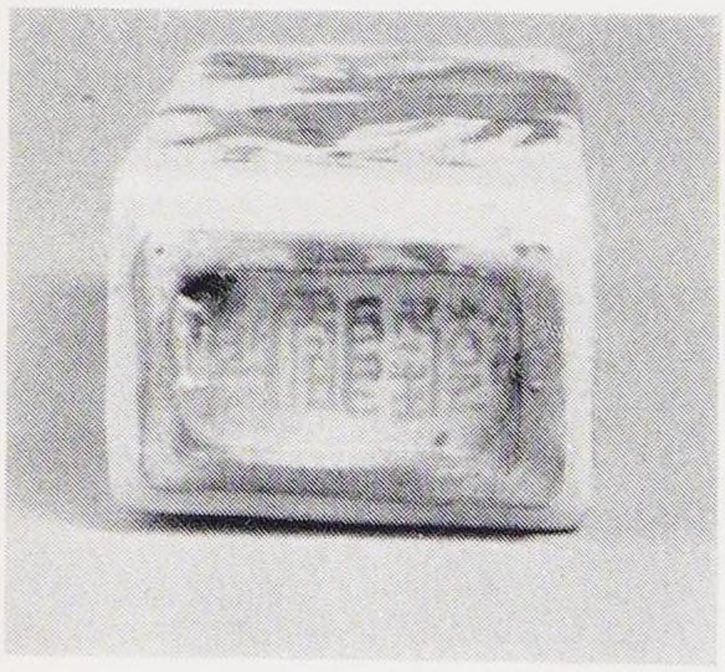

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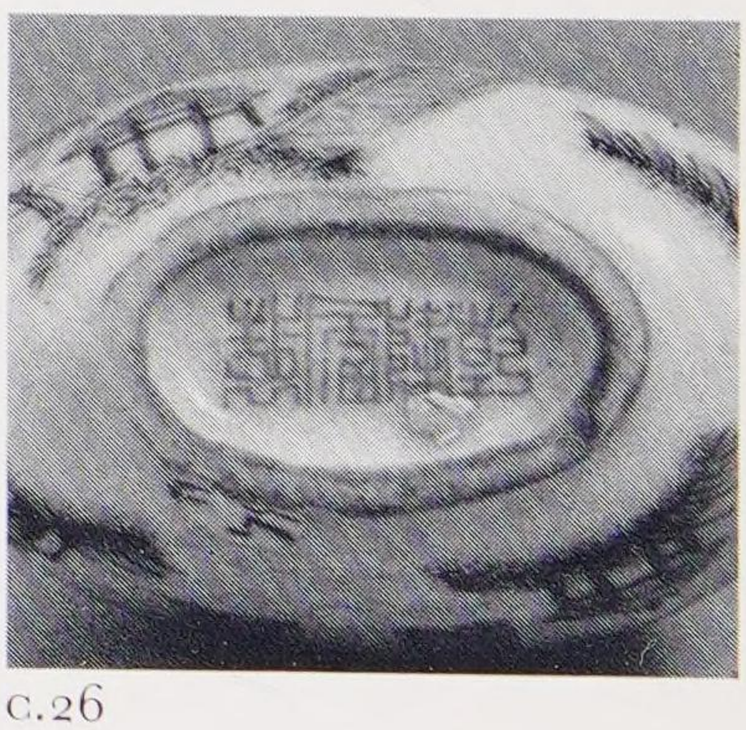

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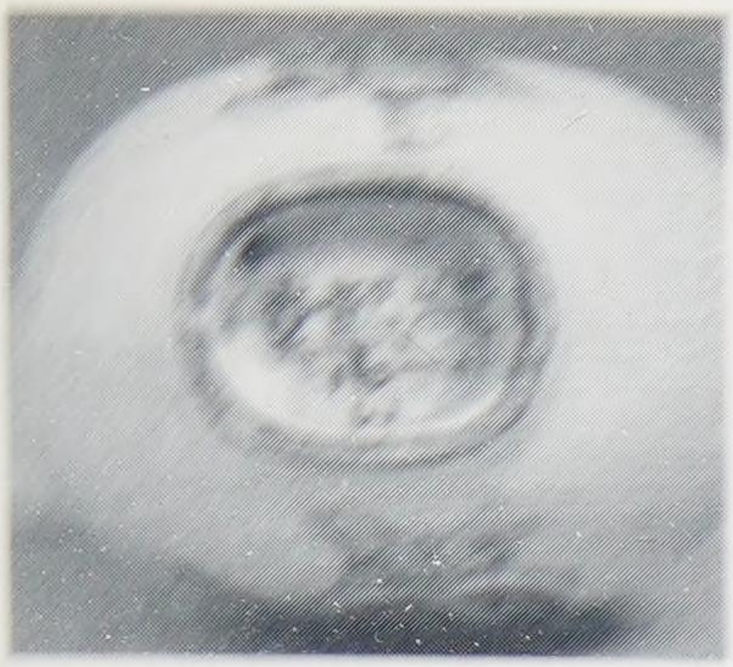

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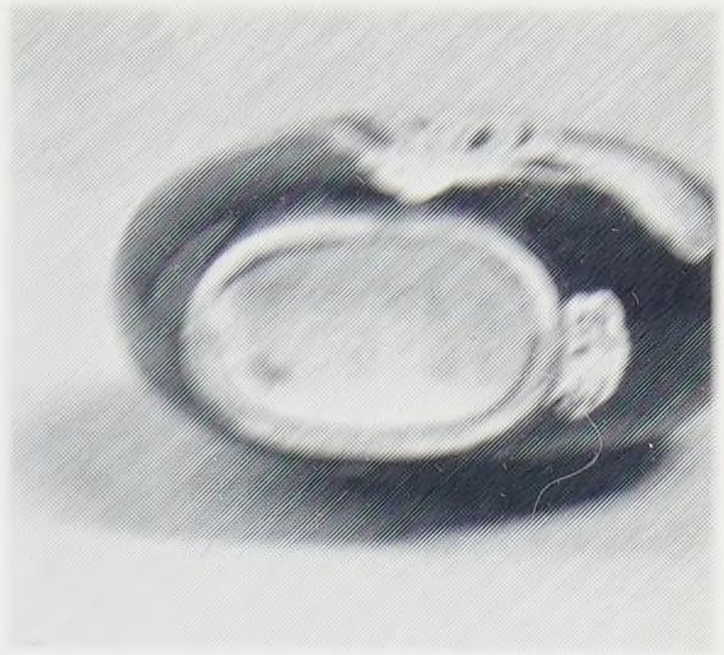

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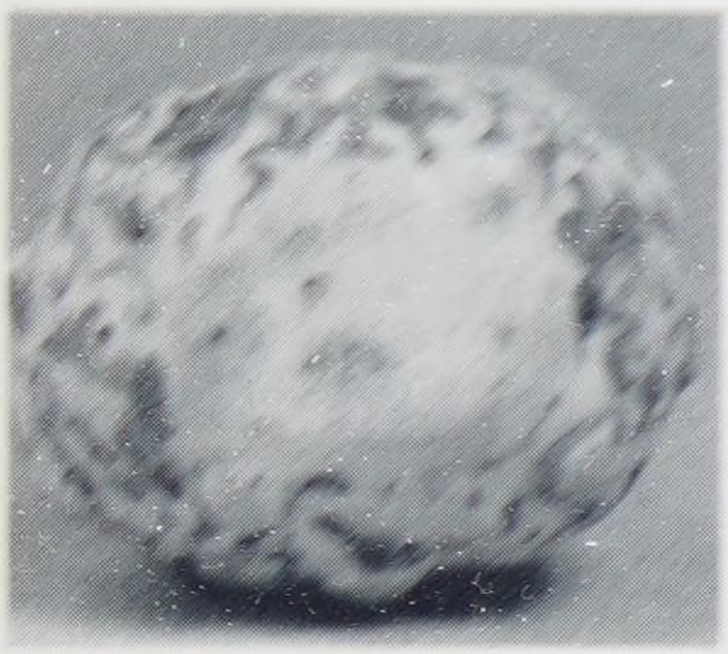

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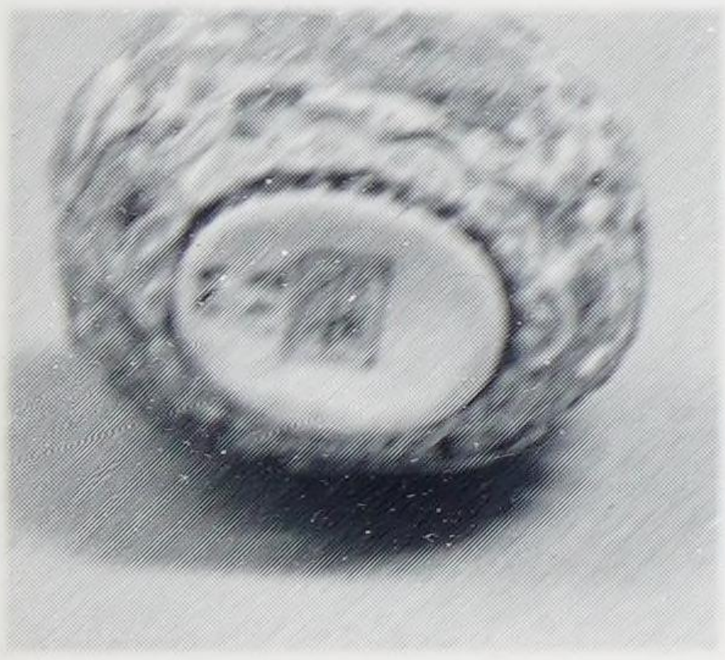

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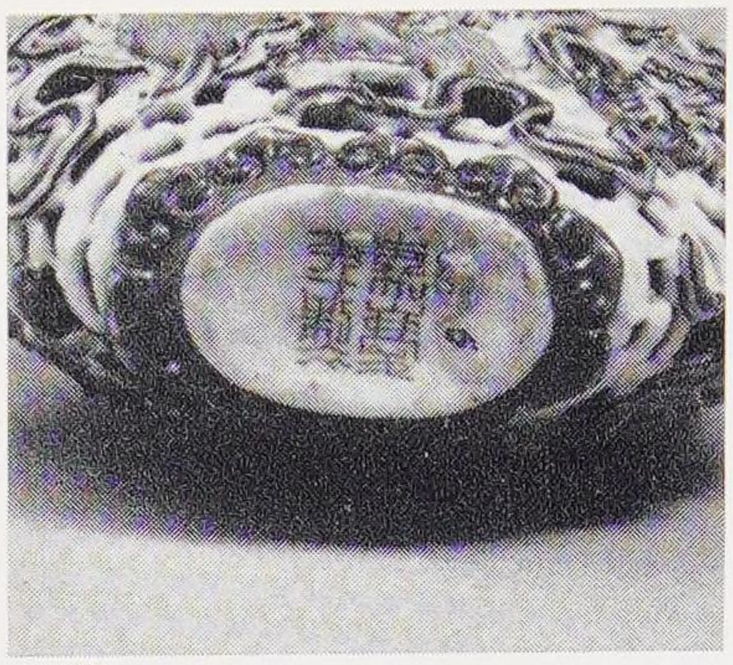
C.56

C.57



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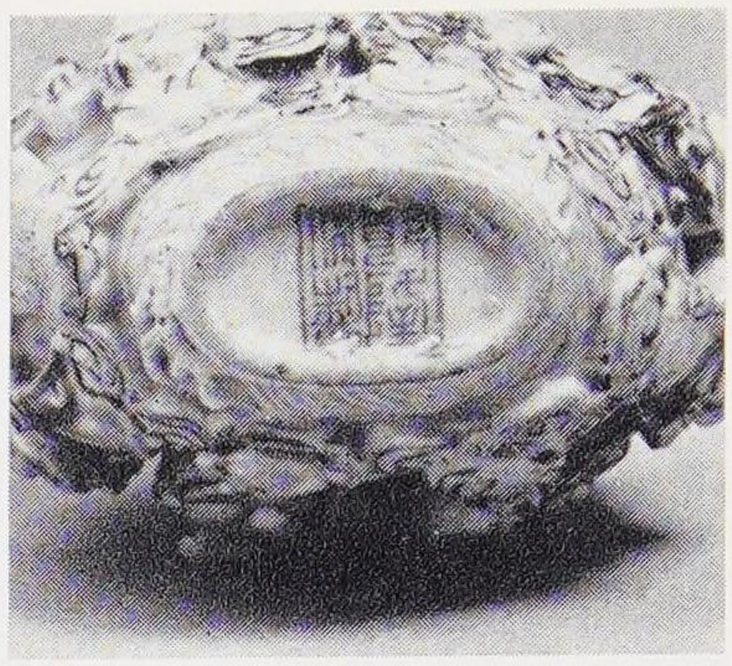

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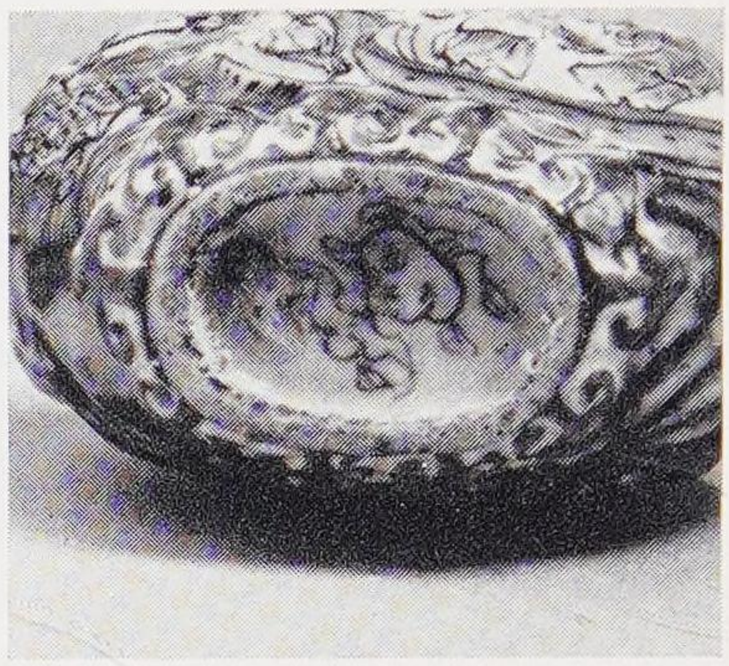

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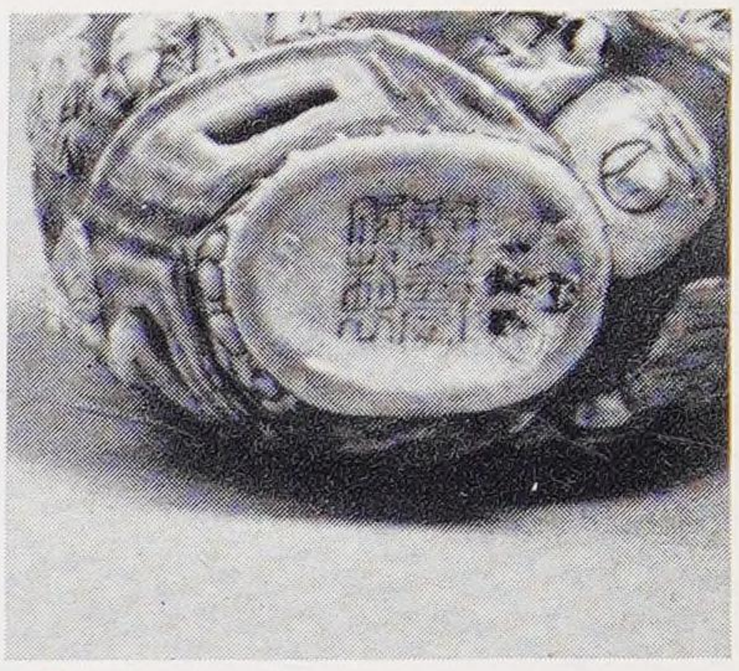

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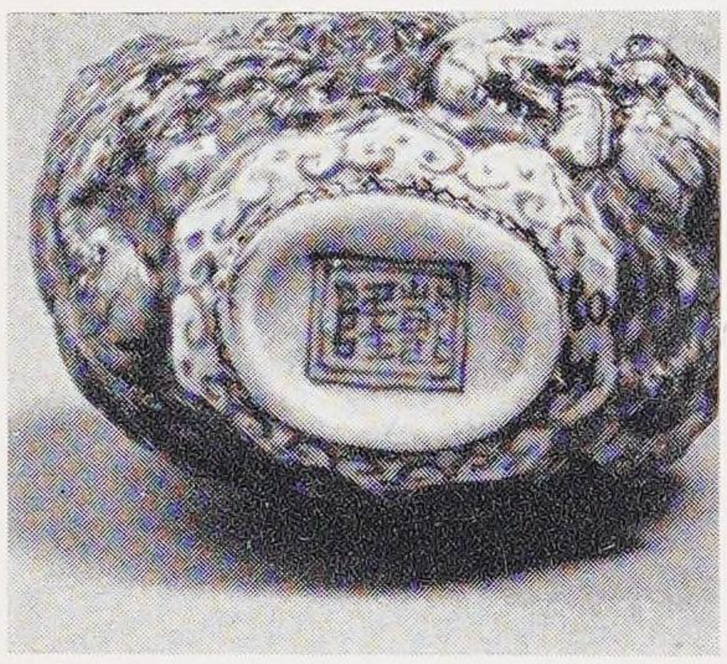

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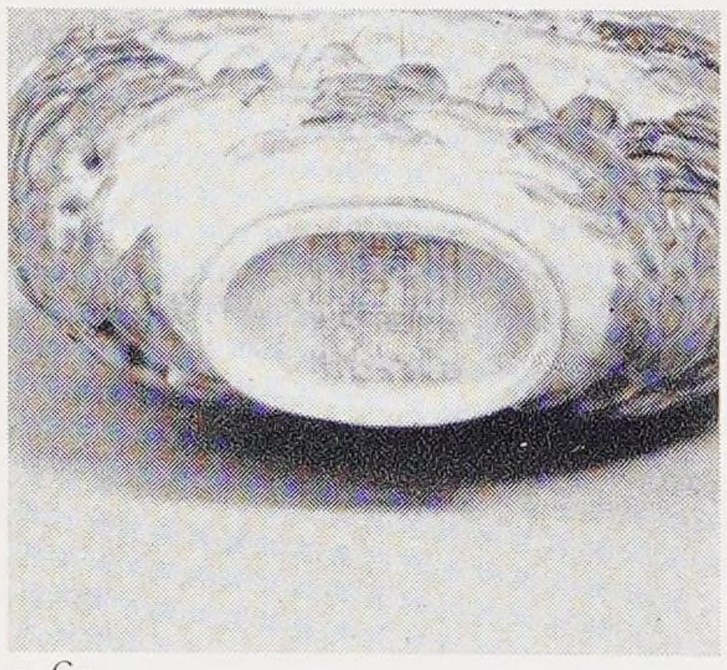

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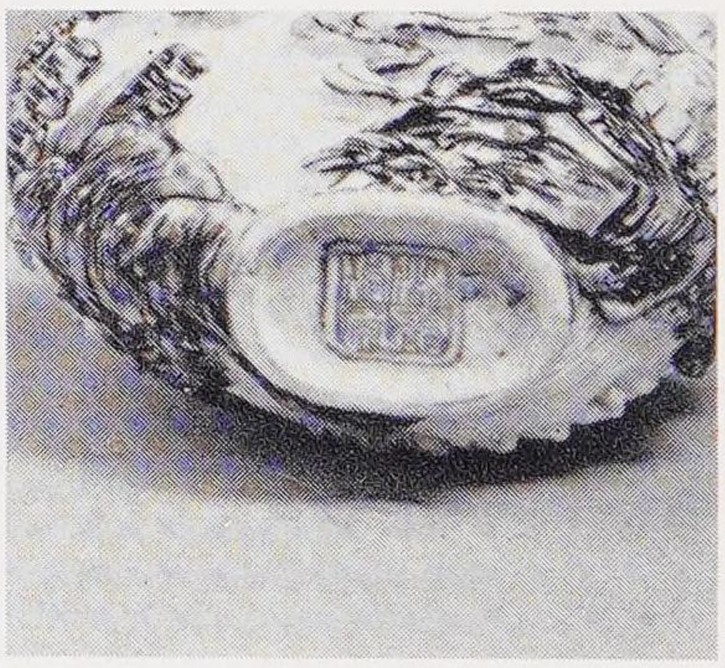

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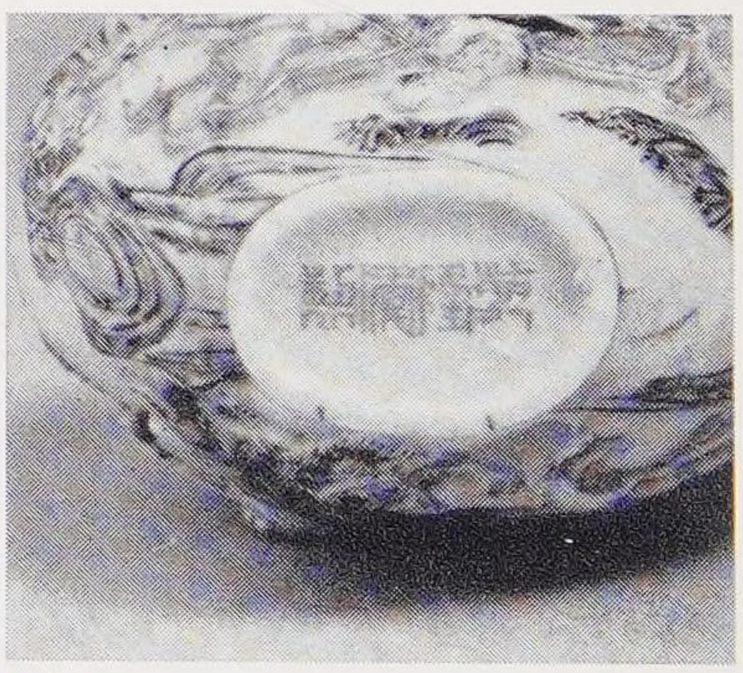
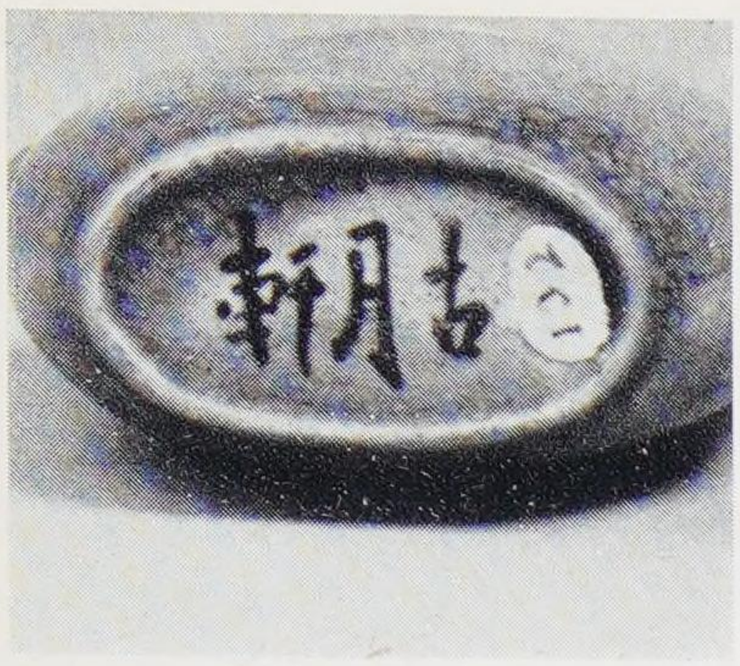
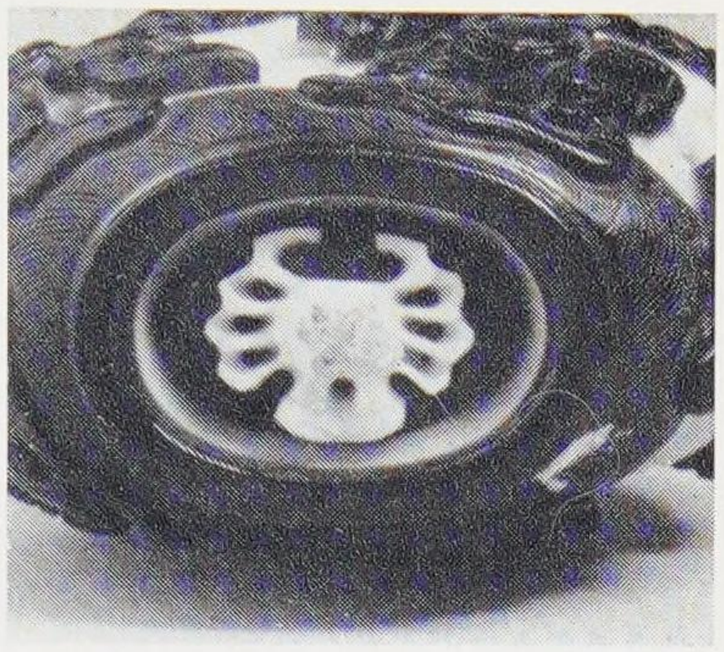


c.71



C.75

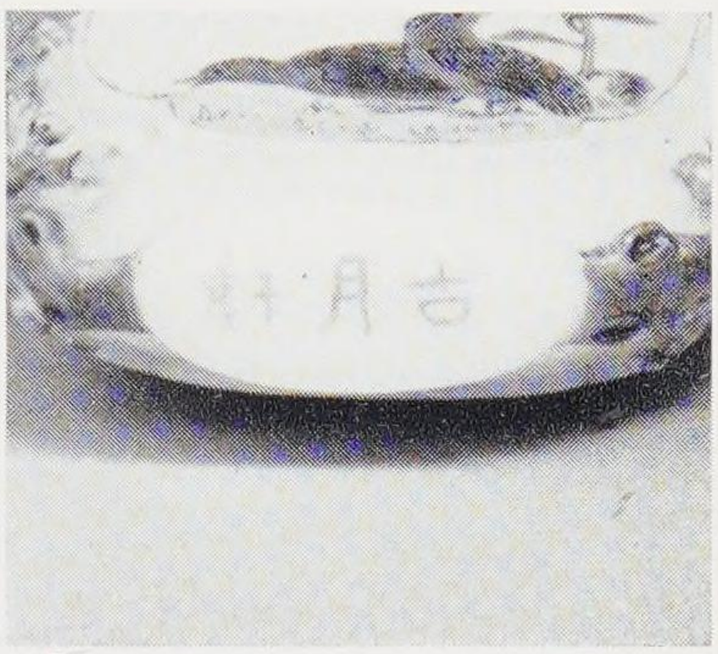
G.107



G.115

E.3

E.4



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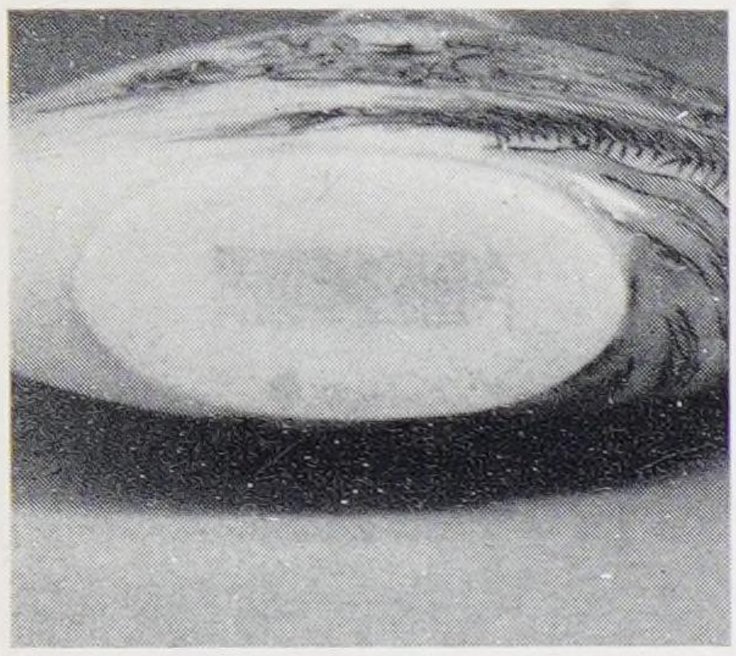
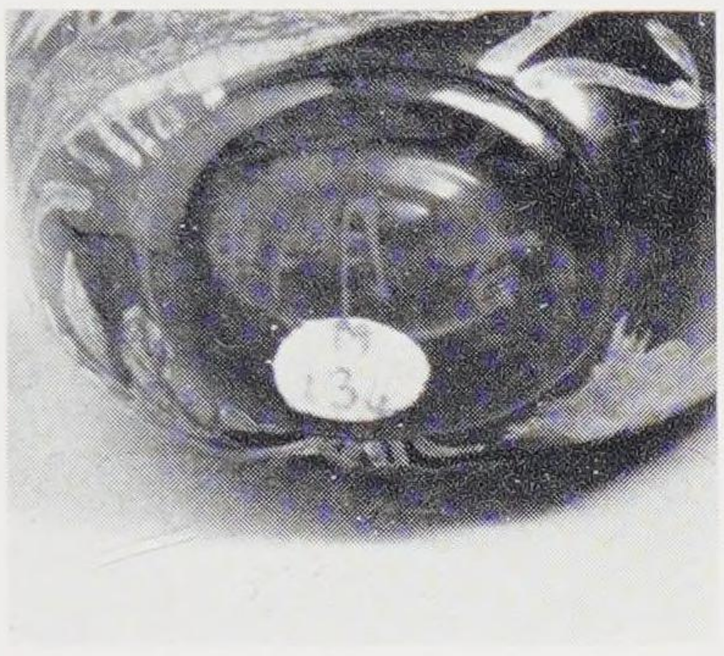


E.11



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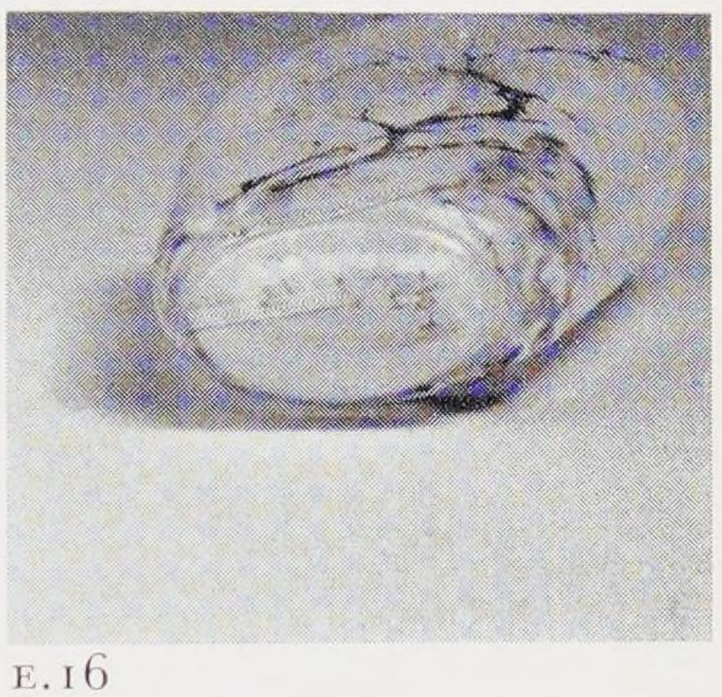

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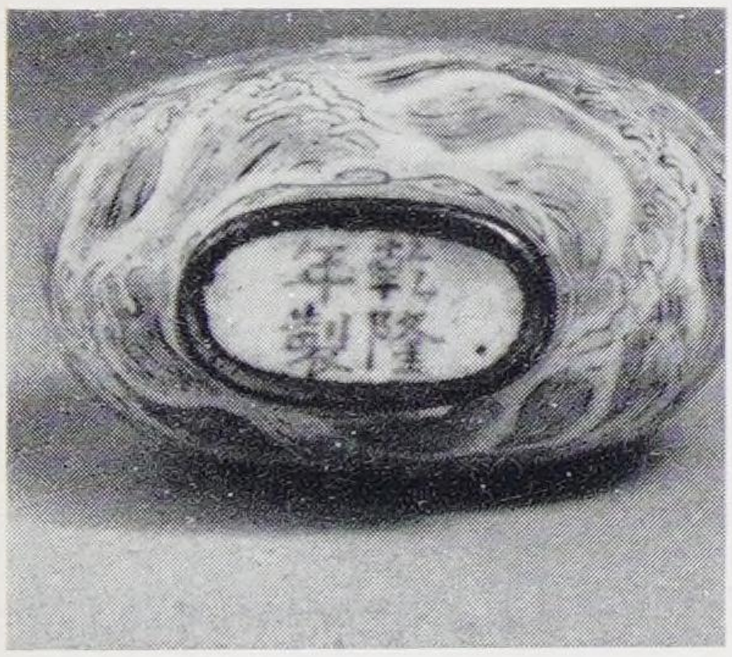

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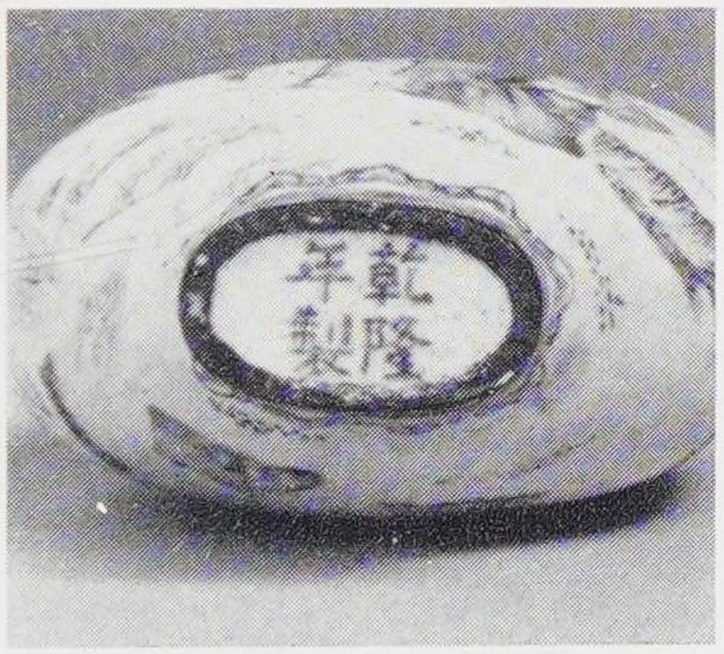

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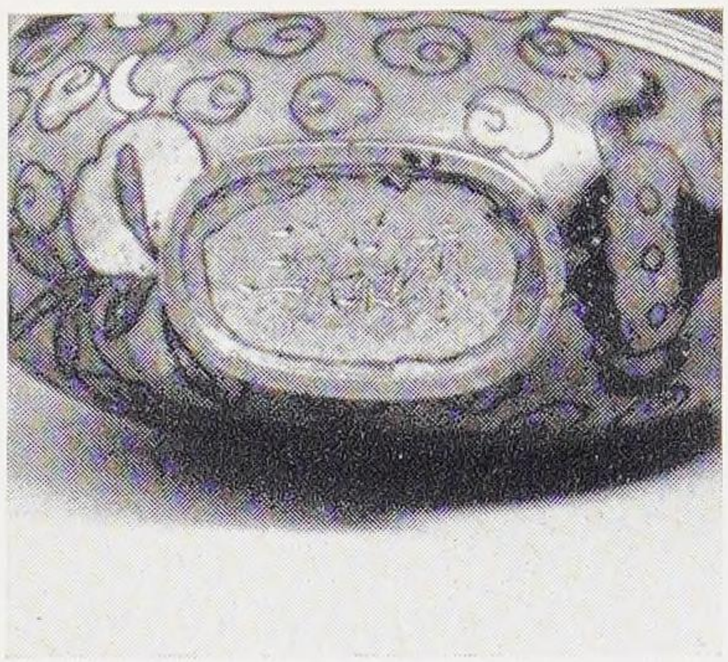
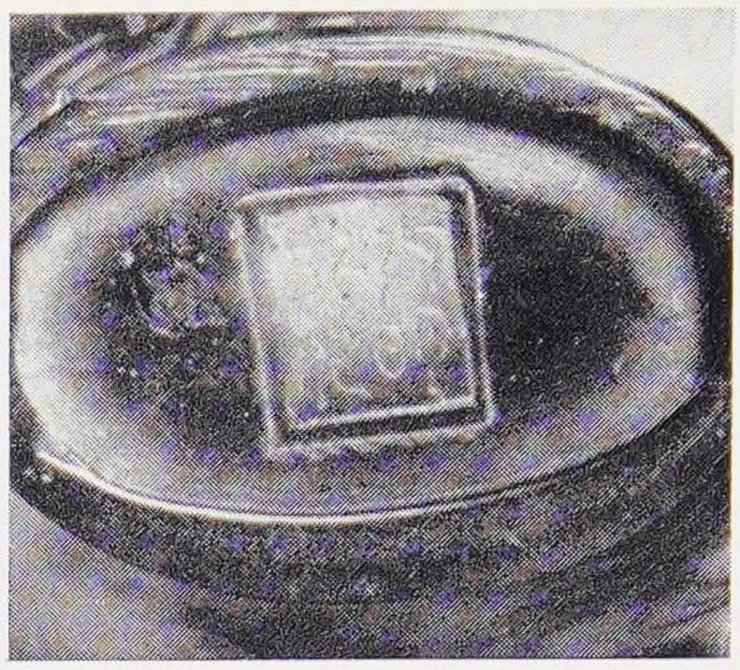
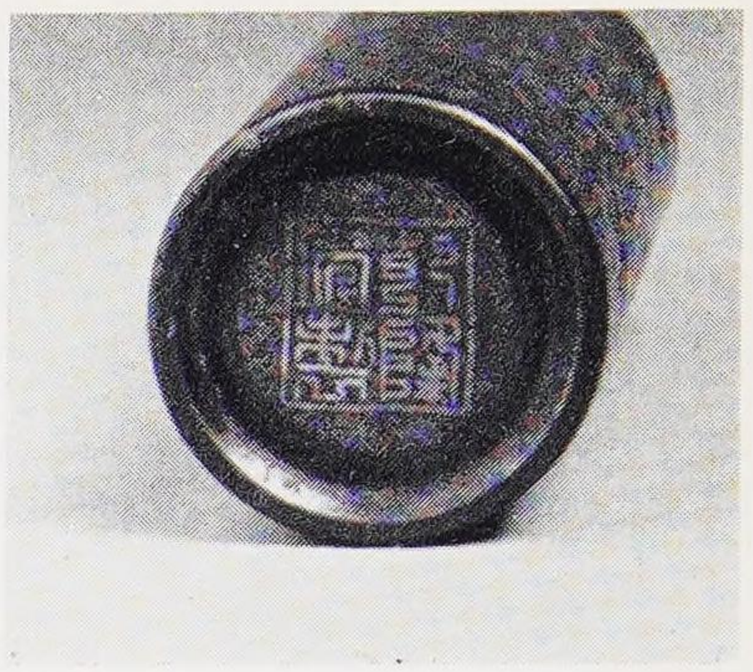
E.19



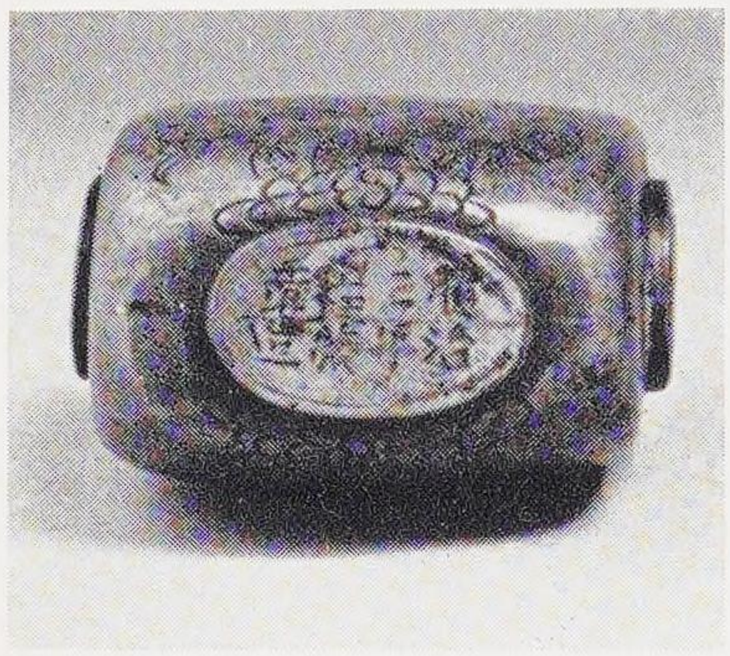
E.25



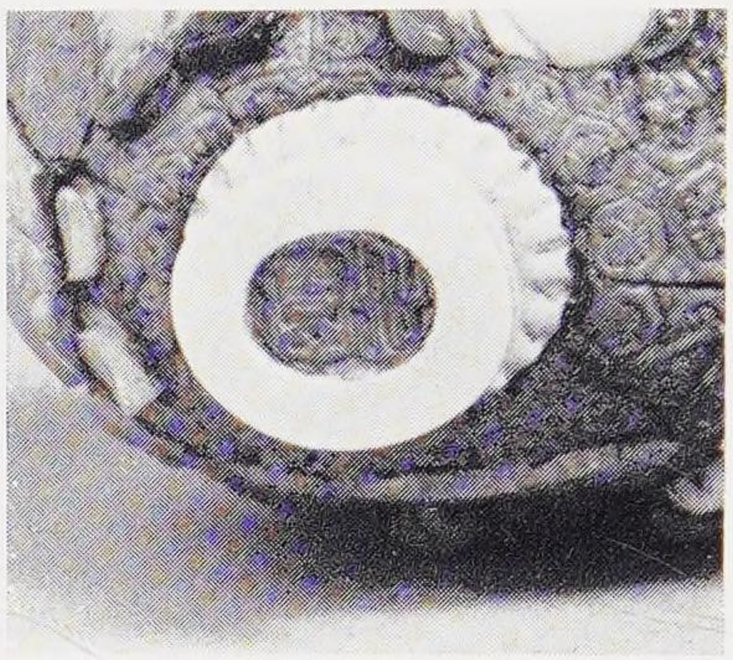
S.21



M.1



M.2



M.5